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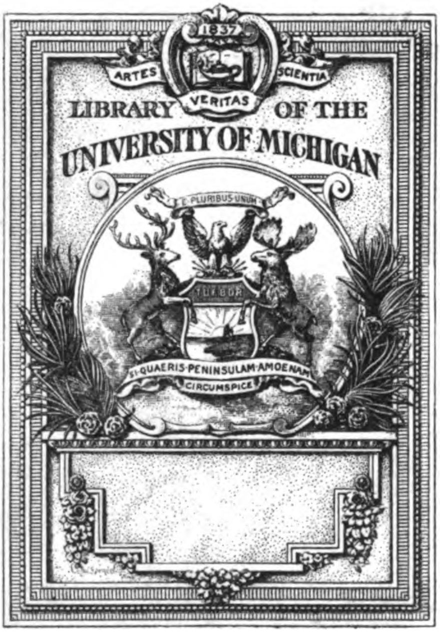

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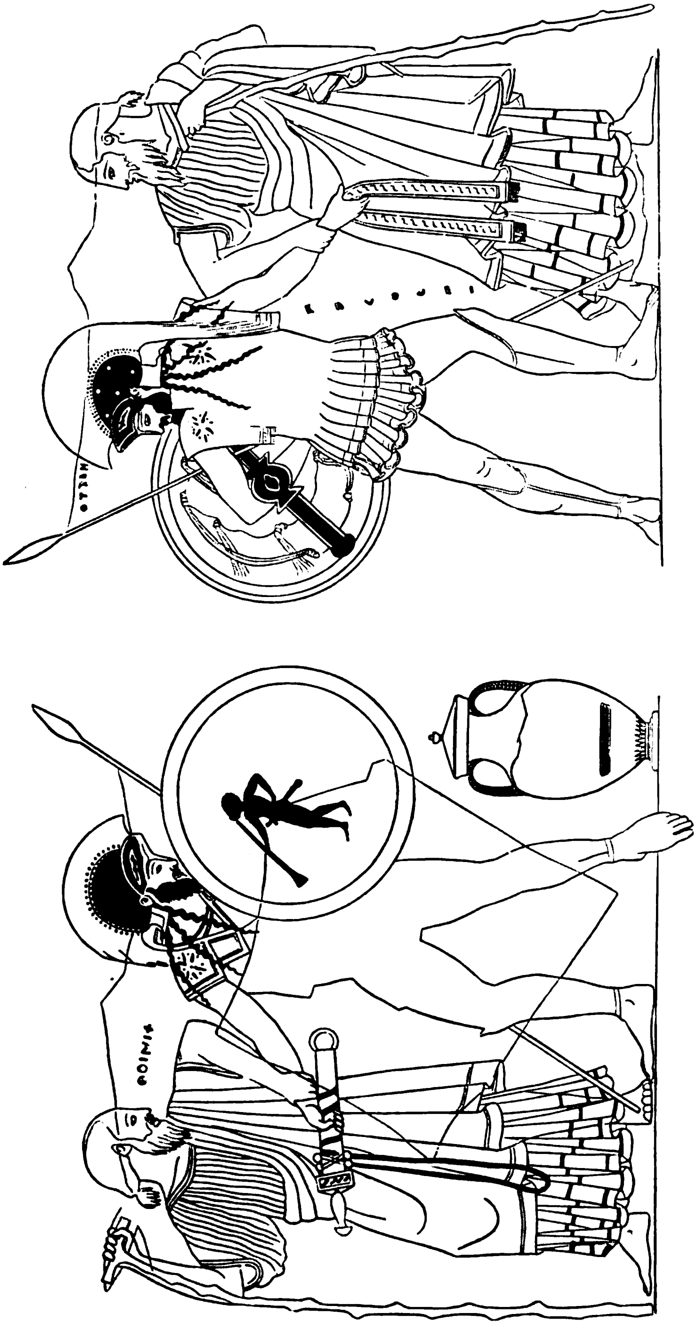

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THE ILIAD

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EDITED WITH ENGLISH NOTES AND INTRODUCTION

BY

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PREFACE

The object of the present edition of the Iliad is to offer a guide to students anxious to know more of Homer than they can learn from elementary school books. It must be confessed that, when once the strict limits of a verbal commentary are passed, it is hard to know which path to choose from the many which open into the world revealed to us by the Homeric poems. We find ourselves at the starting-point of all that has given Greece her place in the world—of Greek history, of Greek art, of Greek philosophy, theology, and myth. The poems are our ultimate resource for the study of the history of the Greek language, and it is to them that we owe all our knowledge of the one great school of Greek criticism. An editor may be pardoned if, at the risk of apparent superficiality and discursiveness, he attempts, not of course to follow all or any of these roads, but barely to indicate the direction in which they lead.

Unfortunately for the English student, the works which he must study if he wishes to pursue these lines of enquiry are almost entirely in German; unfortunately also for the editor, who can hardly escape the appearance of pedantry when he has to be continually quoting works in a foreign language. The difficulty is one however which it lies with English scholars themselves to remove.

Where the acumen and industry of Germany have been for nearly a century so largely devoted to the Iliad and Odyssey, it is not to be expected, or even desired, that in a commentary for

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general use a new editor should contribute much that is really original. The proper place for new work is in the pages of philological journals and dissertations. Indeed it is not possible for any man to be sure of the novelty of any suggestion he may make, so vast is the mass of Homeric literature which has been annually poured forth since Wolf revived the study. While believing therefore that some few improvements on old interpretation will be found in the following pages, I am at no pains to specify them, and shall be quite content if I see them adopted without acknowledgment. On the other hand, I have freely taken wherever I have found, only acknowledging in the case of recent work which has not yet passed into the common stock, and reserving for this place a general statement of the great debts which I owe to previous authors.

Prominent among these[1] I must place Ameis' edition of the Iliad, and more particularly Dr. Hentze's Appendix thereto; the references given in it are of inestimable value to the student. Heyne's large Iliad, and the editions of Pierron, Düntzer, Paley, La Roche, Christ, Nauck, Nägelsbach, Fäsi, and Mr. Monro, have all been consulted; the last two continually and with especial respect. References to notes on the Odyssey have, as far as possible, been confined to Merry and Riddell's edition of the first twelve books, but here again Ameis and Hentze have been valued guides. Ebeling's great *Lexicon Homericum*, at last completed, has been of course an indispensable companion, though often usefully supplemented by Seiler's smaller dictionary. The other principal authorities will be found in the list at the end of the introduction; isolated papers and monographs can hardly be enumerated.

I have further to express my thanks to Mr. J. A. Platt, Fellow of Trinity College, Cambridge, who has been so good as

[1] If I do not place Mr. Monro's *Homeric Grammar* in the first place, it is because I trust that the continual references to it will keep before the reader my immense debt to it.

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to read through the proofs, and contribute many valuable remarks.

Finally I have to name with affectionate remembrance my friend, the late John Henry Pratt, Fellow of Trinity College, Cambridge. The eight years which have elapsed since his lamentable death by drowning in the lake of Como have so greatly modified the work which I inherited from him that I have no right to make him responsible for any opinion expressed in the following pages; but I would emphatically say that their existence is entirely due to him, and that it is my earnest hope that I have said nothing which would not have met with his approval, had he lived.

The Frontispiece is from a red-figured Attic amphora from Vulci, published in the *Monumenti dell' Instituto*, i. 35, 36. It clearly represents the ending of the duel between Aias and Hector, after the exchange of gifts related in H 303. The name ΦOINIX instead of Idaios seems to be merely an instance of carelessness such as is not uncommon on vases in the case of secondary personages.

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INTRODUCTION

THE TEXT.

THE critic may set about the construction of a text of Homer with either of two aims in view. He may propose to reproduce so far as may be the original words of the poems, as they were first composed; or he may on the other hand set before himself only the humbler ambition of amending the vulgate till he can give it in the purest form preserved by tradition.

The former method, which has to rely, to a large extent, upon conjectural divination and philological comparison, came into existence with Bentley's discovery of the traces of the digamma in the common text, and for the last century has been steadily worked with a large measure of success. Among the more important classes of emendation thus fixed, a few may be specially named.

First in order comes the restoration of the initial digamma. Heyne, Bekker, Cobet, Nauck, and others have shewn how large a proportion of the apparent "violations" of this consonant can be corrected by emendations of more or less probability; in the Iliad at least, the number of recalcitrant lines in passages of undoubted antiquity has been reduced to a comparatively small number. Nauck has further shewn that many words which, as we write them, contain a diphthong are always scanned in such a manner that we may write two open vowels in place of the diphthong; we may for instance always write σκηπτόοχος for σκηπτοῦχος, θέϊος for θεῖος, ἠόα for ἠῶ; and when we find the same rule in words like κόϊλος for κοῖλος, Ἀτρεΐδης for Ἀτρείδης, and others where we know that a digamma originally existed between the two open vowels, we have come as near as the case will allow to a restoration of the medial as well as of the initial digamma.

Ahrens has done important service in shewing that the poems contain many evident traces of a genitive of the second declension in -οο, an intermediate form between -οιο and -ου; and he has further pointed out numerous corruptions which have crept into the text through ignorance or neglect of the fact that the hiatus in certain parts of the Homeric hexameter is legitimate and far from uncommon.

Fick's recent work, though it has as yet not obtained general

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acceptance, and is far less cogent in its results, will be found to have rendered services to criticism, even though its form and much of its substance be rejected. While not admitting that the Aeolic into which he converts the poems is in any way to be regarded as the original dialect, I believe that his proof that the poems were not originally in an Ionic form will be found to hold good; and that the peculiarly Ionic forms which the metre will not let us alter are in many cases evidence of the later origin of the passages where they occur. But our knowledge of the old Aeolic dialect is so imperfect—the inscriptions, the only really trustworthy evidence, are all later than the fifth century, and most of them even than the Christian era—that this criterion is one which we shall never be able to apply with confidence until we have a satisfactory knowledge of the Greek dialects as they were at least in the seventh century B.C.

A particular question of some importance which, though not first raised by Nauck, has been prominently brought forward by his work, is that of the form of the dative plural of the first and second declensions. It is well known that the Ionic dialect, as found both in Herodotos and the inscriptions, admits only the longer form in *-ησι* and *-οισι*, to the exclusion of *-ῃς* and *-οις*. The same is the case in the Aeolic inscriptions, except with the article, which is always found in the short form *τοῖς*, *ταῖς*. If we examine the text of Homer, we shall find in a very large majority of cases that the shorter form where it occurs precedes a vowel, and may therefore be written *-οισ'*, *-ησ'*. There is a further large class of phrases where the long form can easily be introduced; namely, in the combinations like *ἀγανοῖς βελέεσσι*, *πλείοις δεπάεσσι*, *τρητοῖς λεχέεσσι*, and so on, which can at once be altered to *ἀγανοῖσι βέλεσσι*, *πλείοισι δέπασσι*, *τρητοῖσι λέχεσσι*; and similarly we may write *μειλιχίοισι Ϝέπεσσι*, etc. When these alterations are made it will be found that the number of cases where we must leave the short form is extremely small; according to Nauck there is no instance left in seven of the twenty-four books of the Iliad (ΔΖΙΝΟΣΦ) and only thirty-nine in all the rest; with seventy-five in the Odyssey. Hence both Nauck, who wishes to reduce the dialect to old Ionic, and Fick, who wishes to find nothing but Aeolic, alike endeavour to remove these remaining obstacles by conjecture or excision. The case is undoubtedly a strong one, but there are several reasons for hesitation for those who do not believe in the purely Ionic or Aeolic origin of the poems, and are not satisfied to find in the "Attic" forms an evidence of the now discredited story of the recension of Peisistratos. Even a follower of Fick must remember that in the fragments of Sappho we find the long and short forms used side by side.[1] If therefore with Fick we accept the inscriptions, late though they are, as evidence for old Aeolic, we are driven to the conclusion that Sappho did not write in a pure dialect,

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[1] See *fr.* 11, 20, 78 (1), 57, Bergk; Meister, *Gr. Dial.* i. p. 165.

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and can hardly fail to see a trace of the influence of the Epic language in something like its present form, at least so far as this point is concerned. Again it may be noticed that in two dialects, Arcadian and Cyprian, which shew a particularly close affinity with one another, and in many ways with the Epic language, the short form is regular; though there is at least one case of the longer in Arcadian (Collitz, 1183, Ἀλειοῖσι, a pre-Ionic inscription). Finally, for those who believe that the poems, or at least the dialect, arose on the mainland of Greece proper, it is significant that the shorter form is on the whole as characteristic of this region (Thessaly, Boeotia, Elis, Attica, etc.) as the longer is of the colonies in Asia Minor. Since then a complete uniformity is not to be attained without considerable violence to the text, it is better not to aim at it, and to see in the remains of the shorter form what was, in the later home of the poems in Asia Minor, not a modernism but an archaism.

However this may be, the importance of these investigations is not to be mistaken; but even if we allow that each one of them has brought us a step nearer to the primitive language of the poems, it is none the less clear that we can never actually reach this ultimate goal. For every difference which is deduced by metrical analysis—and it is on this, in the last resort, that everything depends—there may, for all we know, be fifty which have not betrayed themselves by a difference of scansion. Until this doubt is settled, and this it can hardly ever be, we can have no confidence that we have really carried the tradition back to the original form. Here and there we have made a certain correction, but those of which we know nothing may be infinite. And short of the original form of the poems, there is for the same reason no intermediate port for which we can steer when once we cut adrift from the safe hold of tradition. We then have no test whatever which will enable us to prove the outcome of our labour to be such a text as ever was, or ever could be, at one time in the mouths of men; for we cannot tell that the corruptions which we remove came in together, or if not, in what order they appeared.

The most scientific course therefore would be to carry back the tradition as far as may be, and thus to fix our text, leaving to notes and monographs all conjectured earlier forms. This is the aim of the text of the present edition. The canon by which every reading has been judged is *the best tradition of the fifth century* B.C. The object is not to produce an Iliad as it was first composed, for this is beyond our power, but an Iliad such as Herodotos and Thukydides read, for this may at least approximately be done.

Not the least valuable part of Prof. Ludwich's recent work on Aristarchos is his demonstration that the great critic aimed only at emending a vulgate, and that this vulgate is in the main our common text of to-day. And in the Scholia we find a name which enables us to carry back this long tradition to the fifth century. This name

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is that of Antimachos of Kolophon, who, as we know, lived in the second half of the fifth century, and published an edition of the Iliad. Now this edition happens to be sometimes quoted, but always as an authority for very small and unimportant variations of the text.[1] The conclusion is very strong; namely, that the edition of Antimachos was in the main the same as our present vulgate, probably not differing from it much more than a good extant MS. differs from a bad one.

It appears therefore that the basis from which we start is the same as that of Aristarchos; and it is to him and his school that we mainly owe our power of emendation. Our materials are as follows:— (1) A very large number of MSS., probably some 200, of one or other or both poems. A short account of the most important of these is appended. Of these all represent the vulgate with more or less accuracy, with the single exception of A, which is written under Aristarchean influence. (2) The very numerous variants collected by Aristarchos and recorded in the Scholia A. (3) The notices of readings of other ancient critics, notably of Zenodotos, preserved in the same work. (4) Scattered quotations, of which the most important are those in the Lexica, especially Hesychios, Apollonios the Sophist, and the *Etymologicum Magnum*. Quotations in the MSS. of other classical authors are never quite free from the suspicion of having been "cooked" into agreement with the vulgate; the variants which they give are seldom of importance, and may often be shown to arise from mere slips of memory; for in ancient times verbal accuracy in quotation was less rigidly demanded than now.

Of these four classes it may be said at once that the MSS. are as a rule good ones, very free from the blunders of stupid copyists, and never presenting us with the mere nonsense which is but too common in many important codices. Itacism and similar small sources of error are of course to be found in all; but in so large a number the "personal coefficient" can easily be eliminated. A in particular is probably the finest and most accurate MS. of any classical work in existence; Hoffmann has detected only three instances of itacism in the 1126 lines of books Φ and X. In critical value the variants of Aristarchos are, it need hardly be said, of higher value than the readings of any codex; for the great critic, it would seem, made it his business to collect them from all the resources of the Alexandrian library, where he commanded materials a thousand-fold more valuable than any in our possession. Ludwich has shewn how baseless is the

[1] The following instances may be given:—Antimachos, with others, is quoted as an authority for *μαχέσσομαι*, not *μαχήσομαι* in A 298, and for *κατὰ* (not *μετὰ*) *δαῖτα*, 423, for *οἰνοχόει*, not *ᾠνοχόει*, 598. Somewhat more important variations are *ἑλκήσουσι κακῶς* for *ἑλκήσουσ' ἀικῶς* X 336, *νόημα* for *νεοίη* Ψ 604; *ἐξείλετο τόξον χερσὶν* for *ἐπεθήκατ' διστὸν τόξῳ*, 870; *κλέψαι μὲν ἀμήχανον* for *κλέψαι μὲν ἐάσομεν*, Ω 71.

supposition to which the schools of Nauck and Cobet continually recur, that the readings of Aristarchos are due to his own conjecture. That they may in some cases have been so is possible; but the manner in which his followers speak of his respect for his authorities precludes us from assuming that his variants were in any large number of cases based on other than documentary authority. At the same time we must remember that Aristarchos was far from a mere collator. He had very strong views indeed, and there is no doubt that he, like any other critic worth the name, did not slavishly follow any one MS. or class of MSS., but adopted the readings, if their authority were only respectable, which fell in with theories sufficiently proved, in his opinion, on other grounds.

Of the readings of Zenodotos and others we know little, as they are rarely quoted unless when attacked by Aristarchos—or rather by Aristonikos, to whom the bitterly polemical tone of the Scholia is probably due. But even from this imperfect side-light we see that they often contain most valuable tradition, and were frequently rejected by Aristarchos for reasons which we know to be invalid. Though we have no positive testimony as to Zenodotos' dealings with his authorities, as we have in the case of Aristarchos, yet what we know about him gives us little reason to suppose that he handled the text in any arbitrary way. A large number of his readings are so peculiar as almost to preclude the idea of conjectural invention; and in some cases they contain the best of evidence in their own favour, by preserving a correct tradition of the digamma, of which Zenodotos, like Aristarchos, must have been wholly ignorant.

The fourth class, the quotations in other authors and in the lexica, needs little remark, as they are of small value, and can only be employed with great caution, and as a last resource, except in the few cases where they are specially brought forward to illustrate a question of textual criticism.

A fifth means of correction, namely conjectural emendation, cannot be entirely excluded; but the "diplomatic" materials are so abundant as to restrict it within very narrow limits. All our authorities agree however in a few cases of obvious error, and most of these have been corrected in the present text, while others are apparently of such high antiquity as to find more fitting mention in the notes, among "violations of the digamma" and other prehistoric faults. An exception has been made—with some slight loss of consistency, no doubt—in cases where the error has produced a line which will not scan at all. On this ground a very few cases of the genitive in -οο have been adopted in the text; as for instance Ἰφίτοο in B 518, Ἀσκληπιόο B 731, and one or two others; but equally certain restorations, such as ἀδελφεόο for ἀδελφειοῦ and the like, have been relegated to the notes, because the traditional reading is not, on the face of it, unmetrical. For ἕως scanned as a trochee εἶος has been written, on the analogy of the

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traditional *τέως* rather than the linguistically preferable *τῆος* e.g. A 193. With these exceptions and a few sporadic cases, which are mentioned in the notes, there is, I believe, no reading in the text which cannot be shewn to have some support in ancient tradition, or at least in the readings of some MS. of respectability.

Within the limits of tradition the critic is free to follow the teachings of modern philology. Of readings which have any authority he is bound to choose that which retains, however unconsciously, the tradition of a lost digamma. In parts of the line where modern research has shewn that the ancient Epic poets, unlike their imitators, permitted hiatus, we must *ceteris paribus* choose the reading which presents the hiatus. Where there is variation between a long vowel and a short in the *ictus* of the foot, the short vowel, if permissible on other grounds, is to be chosen; for it appears that lengthening by the ictus was far commoner in the oldest poets than the later Greeks conceived. With these rules in view there is no reason why we should despair of reproducing the Homer of Thukydides or even of Pindar—or perhaps even a critically better text than any which, in their non-critical time, had been composed from the existing but scattered materials.

On similar grounds the use of brackets to denote spurious lines has been rarely adopted, except where the omission is found in one at least of the better class of MSS. A mere athetesis by Aristarchos has not been considered sufficient ground of condemnation: but where, as often, we are told that Aristarchos agreed with Aristophanes in athetizing a line, and that Zenodotos omitted it altogether (*οὐδὲ ἔγραφεν*), it will sometimes be found bracketed in the present edition, if strong critical reasons indicate spuriousness. Less cogent evidence can hardly be taken to show that the line was not duly recognized by the tradition of the fifth century; and if we endeavour to go back beyond that date, "interpolation" and "spuriousness" are words which soon begin to lose their meaning.

Another point of difference from the ordinary text may be mentioned. The patronymics *Τυδεΐδης*, *Πηλεΐδης*, and the like, are written with diaeresis, as quadrisyllables. We know they must have had this scansion at one time, for they undoubtedly come from *Πηλεϝίδης*, *Τυδεϝίδης*, and the fact that Pindar and the tragedians use the open forms has been accepted as sufficient proof that the tradition lasted till the fifth century. The fact that the trisyllabic measure is never needed in the hexameter is of less weight, and has not induced me to write *Ἀτρέϊος*, *θέϊος*, etc., with Nauck; for here we have no evidence to shew that the memory of what was probably the primitive form lasted till historic times.

The text formed on these principles agrees in most points with Hentze's revision of Dindorf's edition (Teubner series, ed. 5, 1884-5); and I have followed this in most minor points of accentuation and

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spelling.[1] The *apparatus criticus* from which the MS. readings are quoted is that of J. La Roche (*Homeri Ilias*, Lipsiae, 1873-1876). Unfortunately this work leaves much to be desired. It is overburdened by petty variants which merely illustrate on the practice of each scribe, and do not indicate either error or difference of reading—a large number deal, for instance, merely with the question of the omission or addition of the ν ἐφελκυστικόν in a word which ends a line. It is full of misprints, and is unhappily far from being either trustworthy or complete. Many of the readings are copied from Heyne, who often copied from Barnes, who was a sadly careless collator. Some of the most important of the second class of codices are still uncollated, notably Ven. B; while the Townleianus, which is probably of high value, still requires careful examination, as Heyne's variants are scanty and sometimes incorrect. Even the collation of C and D, the two Laurentian MSS., which forms the most valuable part of La Roche's new material, is said to be very imperfect. It is certain that a new and complete apparatus for the Iliad is urgently needed in order to complete the work which C. A. J. Hoffman began in his careful and scholarly edition of the 21st and 22nd books.

The principal MSS. quoted by name in the notes are as follows:—

A: Codex Venetus, no. 454 (see La Roche, *Hom. Textkritik*, p. 458, no. 6), 10th century: "liber quo non est emendatior ullus," as Cobet says. It has lost nineteen leaves which are supplied by a late hand; they comprise E 336-635, P 277-577, 729-761, T 126-326, Ω 405-504. This MS. stands quite by itself in preserving the signs of Aristarchos and the Scholia; the text shows considerable signs of Aristarchean influence.

B: Codex Venetus, no. 453 (La Roche, H. T. p. 458, no. 6), eleventh century. This is only quoted for the Scholia, the text not having been collated.

C: Laurentianus, xxxii, 5 (La R. p. 460, no. 14), at Florence; tenth or eleventh century. A valuable MS. with a good many peculiar readings, though rather carelessly written.

D: Laurentianus, xxxii, 15 (La R. p. 460, no. 15), eleventh century; very carefully written, and probably the next best MS. after A.

"Townleianus," in the British Museum, among the Burney MSS. (La R. p. 467, no. 65); a good codex not properly collated.

None of the other complete MSS. are of special importance. There are, however, several fragments of great interest. Among these

[1] It might be thought that it would have been better boldly to adopt La Roche's rules of accentuation, which are based upon the tradition of the grammarians as well as of the best MSS.; but the gain thus made is small, as the grammarians themselves can have had no very ancient tradition to guide them in such matters, and it would hardly compensate the appearance of pedantry in unessential matters which is given by such forms as φύλλά τε καὶ φλοιόν, Οὔλυμπον δέ, and the like.

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are three fragments of papyrus, of which two at least probably date from the first century B.C. They are fully described by La Roche, H. T. pp. 439-450. These venerable relics are of no critical importance, and in some cases are written with gross inaccuracy (κατουλυπου νηφόελπος for κατ' Οὐλύμπου νιφόεντος, etc.). The fragments of the *Codex Ambrosianus* (La R. p. 450, no. 4) are better; they probably date from about the sixth century, and comprise altogether 800 lines from all parts of the Iliad. The text is that of the ordinary good modern vulgate, without any very noteworthy variations. The same may be said of the *Syrian Palimpsest* (Syr) in the British Museum, which contains 3873 lines from Μ-Π and Σ-Ω. This dates from the sixth or seventh century, and is not quite so accurately written as the *Ambr.* Thus all these fragments are chiefly of importance as showing us the chain of tradition extending continuously backwards from the modern vulgate nearly to the age of Aristarchos without noteworthy variation.[1]

THE SCHOLIA.

THE Scholia on the Iliad are so important in the history of criticism as well as for the elucidation of the text, that it will not be out of place to give a short account of them, together with some of the preliminary information needed by students who desire to study them for themselves. The Venetian Scholia were first published by Villoison (Venice, 1788). A more complete, but still imperfect, collection from this and other sources is that of J. Bekker (Berlin, 1825). It is now superseded by Dindorf's edition (Oxford, Clarendon Press, 1875-7) so far as it goes; and it is to this work that all references are made.

The bulk of the Scholia consists apparently of excerpts from a larger work, a sort of "Variorum" commentary, of the origin of which we know little for certain, except that it was composed between the ages of Porphyrios (A.D. 260) and Eustathios (A.D. 1160). A considerable portion of this corpus, especially in Ven. B, is taken from the "Homeric Problems" of Porphyrios, and a great deal more from the lucubrations of other allegorizing interpreters. This is of little value. We occasionally find however references to the work of Aristarchos, which may be accepted as correct when we have no other reason to

[1] For the sake of those who may wish to use La Roche's edition, I add the signification of the letters which he employs to denote his MSS., but of which he has not published any explanation; the numbers in brackets are those under which an account of each MS. will be found in his *Hom. Textkritik*, pp. 458-479. A = Venetus A (6); C = Laurentianus xxxii, 3 (14); D = Laurentianus, xxxii, 15 (15); E = Eustathius; G = Vindobonensis 39 (92); H = Vindobonensis 117 (95); L = Vindobonensis 5 (105); M = Venetus 456 (107); N = Venetus 459 *chartaceus*, and O = Ven. 459, *bombycinus* (10); S = Stuttgartensis 5 (111).

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doubt their accuracy. They also contain a number of mythological traditions taken from Apollodoros and others, which are not without their value; and aesthetical criticisms on the poetry, which are interesting and often instructive. We know this original work chiefly through four abstracts of it contained in the MSS. known as A, B, the Townleianus, and the Lipsiensis (L). Of these, the Schol. A occupy the two first, and the Schol. B the third and fourth volumes of the Oxford edition. The Townley Scholia will form two more volumes, but are not yet published. They are however to some extent known through the Scholia Victoriana (V), given by a late MS., which is apparently copied from Townl. (without the text), and was employed by Bekker in his edition.[1] The Leipzig Scholia (L) are also partly reproduced by Bekker, but are of little value. The same may be said of one or two other collections ("Leidensis," "Mosquensis," etc.), which apparently would not be worth publishing.

Fortunately however A contains, beside much of these comparatively unimportant excerpts, a large mass of information of far higher value; and fortunately too it has preserved for us a distinct statement of the source from which it comes. This is repeated at the end of every book in similar words, of which the following at the end of the third book may serve as a specimen:—*παράκειται τὰ Ἀριστονίκου σημεῖα, καὶ τὰ Διδύμου περὶ τῆς Ἀρισταρχείου διορθώσεως, τινὰ δὲ καὶ ἐκ τῆς Ἰλιακῆς προσῳδίας Ἡρωδιανοῦ καὶ Νικάνορος περὶ τῆς Ὁμηρικῆς στιγμῆς.*

Of the four authorities here named Nikanor and Herodianos are the latest in date, being contemporary with Hadrian and M. Aurelius. Both were decided but often ill-informed followers of Aristarchos. Nikanor's views on punctuation often of course deal with the interpretation of the text and frequently give us interesting information. The notes of Herodianos on prosody—which, in the Greek sense of the word, included accentuation—are of less value to the commentator, though they form a valuable supplement to the other works of Herodianos which have come down to us.

But it is in the extracts from Aristonikos and Didymos that the chief value of the Scholia is to be found; for these are the direct and authentic tradition of the teaching of Aristarchos himself.

The great critic, as we know from other sources, marked the lines of Homer upon which he commented with various signs, of which we are chiefly concerned with four; the *ὀβελός* (—), the *διπλῆ* (>), the *διπλῆ περιεστιγμένη* (>̤̈), and the *ἀστερίσκος*, (·※·). Of these the first marked lines which were "athetized" (*ἀθετεῖται*) or condemned as spurious; the second was a general mark of reference to notes on grammar, Homeric usage, etc.; the *διπλῆ περιεστιγμένη* was affixed to

[1] Römer has shown that with the exception of the extracts from Porphyrios, which are independent, the Scholia B are from the same source as V (Townl.), but more carelessly condensed and of less authority.

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passages where the reading of Aristarchos differed from that of Zenodotos; while the ἀστερίσκος marked lines which occurred elsewhere in the poems. Where Aristarchos regarded the repetition as faulty he added the ὀβελός (ἀστερίσκος σὺν ὀβελῷ). The work of Aristonikos περὶ τῶν σημείων gave the notes of Aristarchos which explained these marks.

The work of Didymos περὶ τῆς Ἀριστάρχου διορθώσεως, on the critical edition of Aristarchos, is the most important of all. He, like Aristonikos, lived under Augustus; yet it seems that even at this early date the tradition of the teaching of Aristarchos was already falling into oblivion. Didymos, called χαλκέντερος from his amazing industry and powers of work, set himself to restore it, and collected so far as possible the variants which distinguished the corrected text of Aristarchos from the vulgate. It would seem however that he often doubted as to the truth; indeed from one remarkable scholion of his, on K 389, we learn that even Ammonios, the immediate successor of Aristarchos at Alexandria, had to write a treatise to prove that Aristarchos had published no more than two editions of Homer.[1]

The works of these four scholars are presented to us by the Scholia only in the form of very brief extracts, often made with little intelligence and occasionally contradictory of one another. There can be no doubt however that the statements of any one of the four (except in a few cases where they are obviously errors) are far superior in authority to those of any of the other scholia; and they are quite sufficient to give us a clear and consistent view of the method of the greatest critic of antiquity. They are in most cases easily to be distinguished both from the "Variorum" Scholia and from one another by their contents and even by their style. Whenever we find a scholion dealing with questions of punctuation we may safely attribute it to Nikanor; those affecting scansion and accentuation belong to Herodianos. The excerpts from Aristonikos always deal explicitly with some critical sign, and are generally marked by containing the word ὅτι, before which we must understand ἡ διπλῆ (or ὁ ὀβελός, ἀστερίσκος, or whatever be the mark appended to the line in question) παράκειται, "the diple is affixed, *because*," and then the reason follows.[2]

The Scholia of Didymos are known by their contents. It may be said however that every scholion with οὕτως (or more fully οὕτως Ἀρίσταρχος) is Didymean. This indicates that the notes were originally appended to an Aristarchean text. That of A has been to a great extent brought into harmony with that of Aristarchos, but considerable

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[1] There can be no doubt that this is the meaning of the expression περὶ τοῦ μὴ γεγονέναι πλείους ἐκδόσεις τῆς Ἀρισταρχείου διορθώσεως, sc. τῶν δύο. Lehrs, *Ar.* p. 23.

[2] It is not quite safe to assume that every scholion beginning with ὅτι is by Aristonikos, as the later commentators sometimes used the word as a compendium for σημειωτέον ὅτι, "note that," a general introduction to any remark they may have to make.

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differences still remain, so that οὕτως now often indicates a reading which differs from the MS. instead of agreeing as it should. It is curious that many of these notes, which are among the most valuable we possess, have been added by a happy afterthought on the part of the scribe of A; they are then written in very minute letters, and squeezed into the narrow space left between the text and the main scholia which fill the greater part of the margin of the MS.

These remarks should be sufficient to explain the references to the Scholia which occur in the following commentary. But the student should not fail to read the great work of Lehrs, *de Aristarchi Studiis Homericis*,[1] which first sifted and arranged the mass of material. Equally indispensable to a proper knowledge of the subject is the recent work of Ludwich, *Aristarch's Homerische Textkritik, aus den Fragmenten des Didymos hergestellt und beurtheilt.*[2] As an illustration of the methods which have to be used we may take the Scholia on B 160-167, which contain extracts from all the different authorities.

To 160-1-2 in the text are prefixed the ἀστερίσκος and ὀβελός. Schol.: ἀπὸ τούτου ἕως τοῦ "ἐν Τροίῃ ἀπόλοντο" (*sc.* line 162) ἀθετοῦνται στίχοι τρεῖς, καὶ ἀστερίσκοι παράκεινται, ὅτι οἰκειότερον ἐν τῷ τῆς Ἀθηνᾶς λόγῳ ἑξῆς εἰσὶ τεταγμένοι (*sc.* 176), νῦν δὲ κοινότερον (ἀνοικειότερον, Lehrs) λέγονται. This is of course from Aristonikos.

161 has the διπλῆ περιεστιγμένη as well as the ἀστερίσκος σὺν ὀβελῷ. Schol.: Ἀργείην Ἑλένην· ὅτι Ζηνόδοτος γράφει "Ἀργείην θ' Ἑλένην," σὺν τῷ συνδέσμῳ, ὥστε εἶναι χωρὶς καύχημα, καὶ σὺν τούτῳ τὴν Ἑλένην. οὐ λέγει δὲ οὕτως, ἀλλ' αὐτὴν τὴν Ἑλένην καύχημα. This is again by Aristonikos, the ὅτι explaining the reason for the διπλῆ περιεστιγμένη. Notice the characteristically flat contradiction with which Zenodotos is disposed of.

* Ἀργείην· ἡ Λακωνικὴ πέμπτον τῆς ὅλης Πελοποννήσου. A good specimen of a late scholiast of the feebler sort. The * in Dindorf's edition indicates that it is not one of the main marginal scholia, but like those already mentioned squeezed into the narrow space beside the text.

162. φίλης ἀπὸ πατρίδος αἴης· οὐκ ἀναστρεπτέον τὴν πρόθεσιν (*i.e.* we are not to write ἄπο) ὡς Τυραννίων καὶ Πτολεμαῖος· ὁπότε γὰρ γενικῇ συντάττεται ἡ ἀπό, τηρεῖ τὸν τόνον· "καὶ γάρ τίς θ' ἕνα μῆνα μένων ἀπὸ ἧς ἀλόχοιο" (see 292). This deals with accentuation, and is therefore by Herodianus. It must have been imperfectly extracted, however, as it omits part of the doctrine of the anastrophe of prepositions; hence Lehrs adds after ἡ ἀπό, "μὴ μεταξὺ πιπτουσῶν λέξεων, καὶ σημαίνει τὸ ἄποθεν." Tyrannion and Ptolemy of Askalon held that when ἀπό meant "far away from," it should be written ἄπο. This Herodianus denies.

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[1] 2nd edition, 1865; 3rd, 1882. [2] Leipzig, vol. i., 1884: vol. ii., 1885.

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163. *οὕτω "κατὰ λαὸν" συμφώνως εἶχον ἅπασαι—Didymos, one of the additions between the main scholia and the text. "All the editions" had κατά, not μετά, which was found in some of the inferior copies, and is preserved in one of our MSS., D. 164 has ἀστερίσκος σὺν ὀβελῷ. Schol.: σοῖς δ' ἀγανοῖς· χωρὶς τοῦ δ' εἶχον αἱ χαριέσταται, σοῖς ἀγανοῖς· καὶ ἡ Ἀριστοφάνους οὕτως εἶχεν. ἀγανοῖς δέ, ἄγαν προσηνέσι, πράοις, ὑπάγεσθαι δυναμένοις· οὕτω γὰρ ἔδει μαλάσσειν τὸν θυμὸν ζέοντα. ἀθετεῖται δὲ καὶ ἀστερίσκος παράκειται, ὅτι καὶ οὗτος πρὸς Ἀθηνᾶς οἰκείως πρὸς Ὀδυσσέα λέγεται (*sc.* 180), καὶ ψεῦδος περιέχει νῦν. οὐ γὰρ ἡ Ἀθηνᾶ παρίσταται ἑκάστῳ, ἀλλ' ὁ Ὀδυσσεύς. Here there are three hands. The first part is of course by Didymos (to οὕτως εἶχεν), the last by Aristonikos (from ἀθετεῖται). The explanation of ἀγανοῖς belongs to the class of "exegetic" Scholia, and is found, as we should expect, in similar words in B. The same is the case with the intermarginal note which follows, * ψιλωτέον τὸ ἀγανός· τοιοῦτο γὰρ τὸ α πρὸ τοῦ γ, *i.e.*, as we see from the rather fuller form in Sch. B, we must not read, as some did, ἁγανός, for α never has the rough breathing before γ, except in ἁγνός. This may come from Herodianus.

167 has the διπλῆ. Schol. * τελεία (a full stop) ἐπὶ τὸ ἀΐξασα· ἀσύνδετον γὰρ τὸ ἑξῆς πρὸς τὸ ἐπάνω—Nikanor. Οὐλύμποιο· ὅτι ὄρος ὁ Ὄλυμπος—Aristonikos. The διπλῆ here marks a Homeric usage, namely, that Ὄλυμπος means the actual mountain, not, as in later Greek, a celestial abode of the gods.

Of course it is not always so easy to assign the Scholia as in these instances; but they will give a good idea of the general manner in which the distinctions are to be made.

THE ORIGIN OF THE POEMS.

The question of the origin of the poems is one which is too closely bound up with their interpretation to be omitted entirely in an edition like the present. So far as is necessary for the explanation of each book, short special introductions will be found at the beginning of the notes on each; but for the sake of clearness it seems advisable to offer here a general sketch of the scheme of development which has been assumed. One cannot however but feel at a disadvantage in giving a bare statement of a view which is far from popular in England, in a space which forbids defence or even adequate explanation. The scheme here proposed is not identical with that of any one German scholar; it is based upon considerations which will be found in the works of Bergk, Niese, Kayser, Grote, Christ, Fick, and others, among whom particular reference may be made to the introductions to the separate books in Hentze's appendix to Ameis' edition of the Iliad—a clear and able series of articles to which I have to acknowledge my

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continual obligations. Scholars who dislike the dissection of the Iliad will, it is to be hoped, at least study the arguments of the critics above mentioned, and of others of their school, before finally condemning the present sketch.[1]

That some disintegration of the Iliad is necessary hardly any will deny; for there are few indeed so conservative as to hold that K belongs to the original story; in manner and matter alike it is a little world by itself, a loose stone which can be taken away without loss to the structure. It is with I that the real dispute begins—a dispute which has been hotly fought, and has strangely divided even the apostles of disintegration. For myself, the cumulative evidence of style, language, and plot is sufficient to show that the ninth book does not belong to the original components of the Iliad. With the ninth book the eighth must go; indeed we might argue conversely that the eighth is so abundantly condemned on internal evidence that it must carry the ninth with it. Of the remaining books, it may be said at once that none, if we except certain passages of which the Catalogue is the longest, shews marked evidence of difference of style; but that the contradiction in matter between Γ- Δ and H, and between parts of E and Z, and the confusion of motives at the beginning of B, prevent our conceiving these different parts of the tale as composed in their present form and order for their present places.

So much for destructive criticism. We are bound to see how far we can rebuild the original fabric. And here it must be said at once that no one is more sensible than myself of the hypothetical and tentative nature of the following statements. An apparently dogmatic and categorical form is used merely to avoid the continual repetition of guarding clauses, "we may suppose," "it is probable," and the like; the reader is requested to insert them from time to time when he thinks proper.

The original poem, the work of "Homer" himself, was the Μῆνις Ἀχιλλέως, which related in comparatively brief but undying form the

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[1] On the question of the composition of the original Μῆνις I find myself in entire agreement with Fick, the first part of whose *Homerische Ilias* appeared after the earlier books had passed through the press. In one point I have made a slight alteration in consequence of his arguments, viz. in thinking that the arming of the Greeks in B 443-483 belongs to the original poem, and that the point when the ἀγορή was inserted is still to be recognized in the substitution of κηρύσσειν ἀγορῆνδε in 51 for the κηρύσσειν πολεμόνδε of 443, which originally followed 50. By the explanation of θρωσμὸς πεδίοιο in Λ 56, however, I may claim to have removed from his hypothesis the awkward device by which Λ is joined on to B 483 by means of an isolated line taken from Θ (55). But I cannot with him follow Grote and Düntzer in seeing in the bulk of B-H an entirely independent poem, an Οἶτος Ἰλίου as he calls it, forcibly inserted into its present position. The fact that Achilles is never an actor shews that these books must have been composed with the Μῆνις as a background; to suggest, as Fick does, that the Οἶτος may have been originally composed for a period of the siege when Achilles was absent from the camp on one of his raiding expeditions is a shift unworthy of its author.

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story of the quarrel of Achilles and Agamemnon, the defeat of the Greeks in consequence of the prayer of Thetis to Zeus, the partial relenting of Achilles, leading to the death of Patroklos, the final arousing of the hero, and the death of Hector. It consisted of the following portions of the Iliad:—The quarrel and the prayer of Thetis (A), the dream of Agamemnon followed at once by the arming of the host (B 1-50, 443-483), the defeat of the Greeks and wounding of the chief heroes, with the message of Patroklos to Nestor (Λ 56-805, or perhaps to the end; omitting 665-762), the battle at the ships (which cannot now be extricated from M-N-Ξ-O), the sending of Patroklos and his death (the greater part of Π), the carrying of the news to Achilles (the first part of Σ), the reconciliation with Agamemnon (in T, but apparently much altered), the victorious career of Achilles (parts of Υ and Φ) and the killing of Hector (X). This forms a magnificent poem in itself, containing all the dramatic interest of the story, painted in few but vivid colours, with clear and strong motives of human passion throughout—the first and greatest of Epic poems.

Into this superb framework other pictures now began to be fitted, mainly perhaps from the desire to immortalize national heroes, who, like Diomedes, played but an insignificant part in the original story. The first of these accretions may be found in the *ἀριστεία* of Diomedes, with its introduction, the last part of Δ (421-544), its sequel, the sixth book, and the duel of Aias and Hector in the seventh; all noble work. Later than this came a variation of the duel episode, the combat between Menelaos and Paris, and the violation of the truce (Γ-Δ 1-222); of the great scene in the assembly, in the second book, we can only say that it belongs to this series of additions, but is not clearly later or earlier than any of them.[1]

Now it is important to remark that though these are accretions upon the original story, it does not follow that they are by another hand from that to which we owe the Μῆνις. Not one of them is unworthy of the greatest of poets, and the style is entirely uniform. It has repeatedly been urged that it is in the last degree improbable that there should have been more than one poet in any age who was capable of writing any poetry of the high level of the Iliad and Odyssey. But if it be worth while to discuss questions of probability at all, it must be pointed out that the presumption is entirely in the opposite direction. The existence at any time of an artistic genius of the highest order appears to involve as a necessary corollary the near neighbourhood of others of almost equal rank; Aischylos involves Sophokles and Euripides, Shakespear Marlowe and Milton, Beethoven Mozart and Schubert, and so on through all history. If then we hold, as seems probable, that the Iliad and Odyssey are the only great

[1] The question of the composition of the last twelve books is reserved for the second volume.

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poetical creations of the pre-historic and pre-cyclic age of Greece, we must admit that *a priori* they are likely to be the work not of one poet but of several.

In spite of this probability, I see no reason for denying that so much of the Iliad as has already been put together may be the work of one poet; it consists of the whole of the first book, half the second, the greater part of the next five (Γ-Η), and of the eleventh. To another hand or hands we must ascribe the eighth and ninth, and to yet another the tenth. As for the twelfth, it contains large passages which *may* be by the first hand, and probably a good deal of subsequent extension by the poet to whom the greater part of the battle at the ships is due. There remain only a few pieces of different origin. The Catalogue seems to be in the main early, but not to belong to its present position. The ἐπιπώλησις of Agamemnon in the fourth book, the wounding of Aphrodite and Ares in the fifth, the building of the wall in the seventh, the episode of Phoinix in the ninth, and the story of Nestor's youthful exploits in the eleventh, are all interpolations, of very different merit, as to whose authorship it is not worth while speculating. Beyond these there remain to be accounted for only short interpolations of a few lines each, which are left to be noticed not in the introductions to the different books, but only in the notes on the passages concerned.[1]

Finally, a word may be added as to the place of origin of the poems. The argument for their birth in continental Greece, first stated by Mr. Gladstone, and lately enforced with more effect, if less enthusiasm, by Mr. Monro in the *English Historical Review* (i. p. 43), appears to me unanswerable. It is to the courts of the great princes of Achaia, whose homes and even whose remains have been found by Schliemann and explained by Helbig, that we have to look for the dwelling of Homer. The Achaian fugitives from the Dorian invasion took with them to the coasts of Asia Minor this most precious of their possessions, and from thence they began, like their descendants with the Romans, to lead their conquerors captive. To the Achaian time I would refer all the work which I have attributed to Homer himself; but the later additions may have been added in the new Asiatic home, for it is in them only that we find traces of personal knowledge of Asia Minor.

It will follow that the original Epic dialect was Achaian, and past recovery for us. We can only say that this Achaian seems to have been nearly akin to several dialects which we know in their later forms, notably to the Asiatic Aeolic, and to the Cyprian, which, as is well

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[1] Out of the 7589 lines of the first twelve books this hypothesis will give about 1300 lines to the Μῆνις, and 2700 to the earlier accretions, say 4000 which may be the work of "Homer"; Θ and Ι account for 1278, Κ for 579, and the remaining 1700 lines belong to the later additions of larger compass.

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known, leads us to Arcadia. Whether or no the poems passed through a stage of Asiatic Aeolic, or were transferred at once from Achaian to Ionic, it is beyond our power to say; but that such a change of dialect has been made Fick has almost proved; to have done so is a notable service to the Homeric question, however little he may satisfy us by the actual dress in which he has clothed them.

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The books of the Iliad are referred to by the capitals, and those of the Odyssey by the small letters, of the Greek alphabet.

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ΙΛΙΑΔΟΣ Α.

Λοιμός. Μῆνις.

Μῆνιν ἄειδε, θεά, Πηληιάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκεν,
πολλὰς δ' ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν
ἡρώων, αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν

A

The first book has been the arena in which some of the severest battles of the School of Lachmann have been fought. The surpassing artistic merits of the book, both as a poem in itself, and as an introduction to the Iliad at large, have been so universally recognised, that it has been felt that a successful attack by which it could be split up into smaller songs of independent origin would go far to decide the question for the whole of the Iliad.

The principal point on which Lachmann and his followers have relied is the inconsistency involved in 423, where it is said that all the gods went "yesterday" to the Aethiopians; whereas Apollo is elsewhere conceived as still shooting his darts at the Greeks, and in 474 as present at Chryse; and Hera and Athene are watching the strife in the assembly, the latter descending to Troy and returning to Olympos *μετὰ δαίμονας ἄλλους*. A further difficulty is also found in *ἐκ τοῖο*, 493, which refers back, not to the day indicated in the preceding lines, as we should expect, but to the interview between Thetis and her son which ended in 424, and since which at least one night, and apparently several, have passed.

From this Lachmann concludes that the first book consists of an original song, consisting of 1-347, with two continuations, the first consisting of 430-492, the second of 348-429 and 493 onwards, of which the former *may* be by the poet of the first song, while the latter is of different origin, and not very skilfully adapted to the place into which it has been put.

The inconsistency as to the whereabouts of the gods cannot be denied; but that it is sufficient to prove the independent origin of the passage, or rather of the few words in question (*θεοὶ δ' ἅμα πάντες ἕποντο*) may well be disputed. The consistency with which the epic poet is concerned is the consistency of the picture of the moment; the consistency of details in different scenes—so far as they do not touch the story itself as given by the legend on which he works—is of minor importance. And, though the contradiction is here within a smaller range than usual, it is very possible, as von Christ has suggested, that 317 may have formed a point at which a rhapsody ended for purposes of recitation, so that to the hearer the separation would be far wider than it is to the reader. The same supposition would also account for the repetition in 370-392 of the events, and even the words, of the opening of the book.

With Lachmann's first continuation, the restoration of Chryseis (430-492), the case is somewhat different. The vague reference of *ἐκ τοῖο*, though not indefensible (as the preceding lines naturally lead the thought back to the point to which *ἐκ τοῖο* belongs, cf. 488 with 422), is certainly not what we should expect. Further, the whole

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οἰωνοῖσί τε δαῖτα, Διὸς δ' ἐτελείετο βουλή,
ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
Ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.
τίς τ' ἄρ σφωε θεῶν ἔριδι ξυνέηκε μάχεσθαι;

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episode can be cut out without being missed—we have only to make 490 follow 430 immediately—and is of no importance to the story. A large portion (about half) consists of lines which are found in other parts of the Homeric poems (including two which appear in the hymn to the Delian Apollo); and of these, one at least, 462, seems more suited to its place in the third book of the Odyssey than here, while 469-470 seem to contradict a well-marked Homeric custom. On the other hand it must be noticed that the episode is most artistically introduced into a pause in the main action, and offers a skilful contrast, in its peace and feasting, to the stormy scenes of the beginning and end of the book. Whatever view be taken of this portion will not affect the general question of the composition of the Iliad, as it might have been interpolated at any time by a poet of sufficient artistic feeling to see his opportunity.

Beyond these two, the first book offers no serious difficulties in the region of the higher criticism.

1. **θεά**, the Μοῦσα of α 1, who tells the poet the history which he has to relate; see Β 484-492, and compare χ 347, *αὐτοδίδακτος δ' εἰμί, θεὸς δέ μοι ἐν φρεσὶν οἴμας παντοίας ἐνέφυσεν*, and θ 44, 64, 488. **Πηληιάδεω**, originally no doubt Πηληιάδα'(ο). This is one of a class of patronymics formed with a double suffix, the adjectival -ιο- and the purely patronymic -αδη-ς: while the commoner form Πηλε-ίδη-ς has only one.

2. **οὐλομένην**, "accursed"; it bears the same relation to the curse *ὄλοιο* as *ὀνήμενος* (β 93) to the blessing *ὄναιο*. It is distinctly passive in sense in σ 273, but in other cases it may be active, "deadly"; hence Curtius would take it as a present participle for *ὀλ-νόμενος* (*Vb.* i. 246). **μυρία**, "countless"; in its later sense, 10,000, the word is accented *μύριοι*.

3. **ἴφθιμος**, a word of doubtful formation, but apparently connected with *ἶφιος*. The feminine, *ἰφθίμη*, is also found, but only applied to women—*e.g.* Τ 116. **Ἄϊδι**, a metaplastic dative of Ἀΐδης, which in H. always means the *god*, not his realm—with the exception, apparently, of Ψ 244. **προΐαψε**—*προ* implies "forth on their way," as in *προπέμπειν*, *προιέναι* (195, 422, etc.) *ἰαπ-* = *iac-*, so that *προΐαψεν* = *pro-iec-it* exactly.

4. **αὐτούς**, the *body* is to Homer the real self, the *ψυχή* is a mere shadow; cf. Ψ 65, where the soul of Patroklos is *πάντ' αὐτῷ εἰκυῖα*, like the real man.

5. **δαῖτα** is the reading of Zenod., fortunately preserved by Athenaeus (i. p. 12 f.): Ar. and all MSS., *πᾶσι*. The former is obviously the most vigorous and poetical expression, and seems to be alluded to by Aeschylos, *Supp.* 800, *κυσὶν δ' ἔπειθ' ἕλωρα κἀπιχωρίοις ὄρνισι* **δεῖπνον** *οὐκ ἀναίνομαι πέλειν*. Cf. Eur. *Ion.* 503, *Hec.* 1076. *πᾶσι* was preferred by Ar. in accordance with his dogma that *δαίς* could only be used of a human feast—which does not say much for his poetical feeling. But the fact that there is no trace of *δαῖτα* in the MSS. shows that he only adopted the vulgate of his own day; there is no reason to suppose, as some have done, that he foisted an arbitrary conjecture into the text; still less to imagine that Zenodotos did so. Ariston. only mentions that Zenod. athetized this line and the next, which is of course not inconsistent with his having given them with this variant. For **βουλή** there is an old variant *βουλῇ*.

6. **ἐξ οὗ** may refer to the preceding line, "the will of Zeus was being fulfilled from the time when" (so Ar.); or better, to *ἄειδε* in the first line, "take up the song from the point when," as in θ 500, *φαῖνε δ' ἀοιδήν, ἔνθεν ἑλών, ὡς οἱ μέν, κ.τ.λ.*

8. For **τ' ἄρ** A reads *ταρ*, which, according to Herodianus (and perhaps Ar.), was a particle like *γάρ*, but enclitic: so also 65, 93, and elsewhere. But the point is not of such importance, nor is tradition so unanimous, as to render an alteration of the ordinary text advisable. **ἔριδι** goes with *ξυνέηκε*, "brought them together for strife." **σφωε**, according to the rule of Ar. that this form belongs to the 3d person. Zenod. here and elsewhere read *σφῶι*, which Ar. confined to the 2d person.

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Λητοῦς καὶ Διὸς υἱός. ὁ γὰρ βασιλῆι χολωθεὶς
νοῦσον ἀνὰ στρατὸν ὦρσε κακήν, ὀλέκοντο δὲ λαοί,
οὕνεκα τὸν Χρύσην ἠτίμασεν ἀρητῆρα
Ἀτρεΐδης. ὁ γὰρ ἦλθε θοὰς ἐπὶ νῆας Ἀχαιῶν
λυσόμενός τε θύγατρα φέρων τ' ἀπερείσι' ἄποινα,
στέμματ' ἔχων ἐν χερσὶν ἑκηβόλου Ἀπόλλωνος
χρυσέῳ ἀνὰ σκήπτρῳ, καὶ λίσσετο πάντας Ἀχαιούς,
Ἀτρεΐδα δὲ μάλιστα δύω, κοσμήτορε λαῶν·
"Ἀτρεΐδα τε καὶ ἄλλοι ἐϋκνήμιδες Ἀχαιοί,
ὑμῖν μὲν θεοὶ δοῖεν Ὀλύμπια δώματ' ἔχοντες
ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἱκέσθαι·
παῖδα δ' ἐμοὶ λύσαιτε φίλην τὰ δ' ἄποινα δέχεσθαι,
ἁζόμενοι Διὸς υἱὸν ἑκηβόλον Ἀπόλλωνα."
ἔνθ' ἄλλοι μὲν πάντες ἐπευφήμησαν Ἀχαιοὶ
αἰδεῖσθαί θ' ἱερῆα καὶ ἀγλαὰ δέχθαι ἄποινα·
ἀλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἥνδανε θυμῷ,
ἀλλὰ κακῶς ἀφίει, κρατερὸν δ' ἐπὶ μῦθον ἔτελλεν·

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11. **ἠτίμασεν** is the reading of A and a few other MSS; vulg. *ἠτίμησ'*. Both verbs are found, but the aor. is elsewhere only *ἠτίμησεν*, and *ἀτιμάζω* is peculiar to the Odyssey. Rhythm, however, is a strong argument here in favour of the text. Nauck indeed wishes to expel *ἀτιμάω* from the text of Homer altogether; but *v.* Curtius, *Vb.* i. p. 341, *n.* **τὸν Χρύσην . . . ἀρητῆρα,** a use of the article which "is scarcely to be paralleled in Homer." In other examples with a proper noun it is used with an adversative particle (*αὐτάρ, μέν, δέ*), and only of a person already mentioned, *e.g.* B 105. (D. B. M.) It would simplify this passage if we could take *Χρύσης* as an appellative, "that man of Chryse, even the priest"; but I do not find any other instance either of a local name thus formed in *-ης*, or of a person addressed directly by a local name, as in *ὦ Χρύση*, 442. Nauck conj. **τοῦ,** sc. *Ἀπόλλωνος*.

13. **λυσόμενος,** the mid. of the person who offers the ransom, the act. of him who accepts it, *e.g.* 20.

14. **ἔχων** is subordinate to the preceding participles, indicating a detail, not a main object, of his journey. It is therefore best to retain the vulg. instead of reading *στέμμα τ'* with Bentley (to agree with *στέμμα* in 28). The **στέμμα** is the *Apollinis infula* of *Aen.* ii. 430, a wreath of wool wrapped round the staff in token of suppliantship, cf. the *ἐριόστεπτος κλάδος* of Aesch. *Supp.* 23. It is probably the fillet worn, in ordinary circumstances, by the priest himself, or possibly, as has been suggested, the wreath from the image of the god.

15. **λίσσετο,** so A Ar.; vulg. *ἐλίσσετο*. But *λίσσομαι* apparently had a second initial consonant, and is never preceded by a short vowel.

18. Bentley conj. *ὔμμι θεοὶ μὲν δοῖεν*, which is probably right, as the synizesis of *θεός* in H. is very improbable (ξ 251 is the only other case); indeed even for *θεῖος* we ought probably always to read *θέιος*, as the word is always found with the last syllable *in arsi*.

20. **λύσαιτε,** so A and others; two give *λῦσαί τε*, the old vulg. is *λύσατε* (!). In such a matter MS. authority is worth nothing; but the opt. is perhaps more suitable to a suppliant, while the MS. reading is *τὰ δ'*, not *τά τ'*. See H. G. § 299 *b*, and for the article *τά δ' ἄποινα*, "on the other hand accept ransom," § 259, 1.

22. **ἐπευφήμησαν,** gave pious assent, probably by shouting; hardly by silence, as in the later use of the word. For the use of the infin. to express *purpose*, H. G. § 231.

24. **θυμῷ** is not a "whole and part" construction with *Ἀγαμέμνονι*, but a locative, "in his soul," as appears from numerous other passages.

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" μή σε, γέρον, κοίλῃσιν ἐγὼ παρὰ νηυσὶ κιχείω
ἢ νῦν δηθύνοντ' ἢ ὕστερον αὖτις ἰόντα,
μή νύ τοι οὐ χραίσμῃ σκῆπτρον καὶ στέμμα θεοῖο.
τὴν δ' ἐγὼ οὐ λύσω· πρίν μιν καὶ γῆρας ἔπεισιν
ἡμετέρῳ ἐνὶ οἴκῳ ἐν Ἄργεϊ, τηλόθι πάτρης,
ἱστὸν ἐποιχομένην καὶ ἐμὸν λέχος ἀντιόωσαν.
ἀλλ' ἴθι, μή μ' ἐρέθιζε, σαώτερος ὥς κε νέηαι."
ὣς ἔφατ', ἔδεισεν δ' ὁ γέρων καὶ ἐπείθετο μύθῳ,
βῆ δ' ἀκέων παρὰ θῖνα πολυφλοίσβοιο θαλάσσης.
πολλὰ δ' ἔπειτ' ἀπάνευθε κιὼν ἠρᾶθ' ὁ γεραιὸς
Ἀπόλλωνι ἄνακτι, τὸν ἠύκομος τέκε Λητώ·
" κλῦθί μευ, ἀργυρότοξ', ὃς Χρύσην ἀμφιβέβηκας
Κίλλαν τε ζαθέην Τενέδοιό τε ἶφι ἀνάσσεις,
Σμινθεῦ, εἴ ποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα,
ἢ εἰ δή ποτέ τοι κατὰ πίονα μηρί' ἔκηα
ταύρων ἠδ' αἰγῶν, τόδε μοι κρήηνον ἐέλδωρ·
τίσειαν Δαναοὶ ἐμὰ δάκρυα σοῖσι βέλεσσιν."

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26. For **κιχείω**, Curtius (*Vb.* ii. 55-63) and others would read *κιχήω*, but *v.* note on H 439 (and H. G. App. C.) It is not necessary to supply any verb before *μή*, which is an independent prohibitive particle; the literal meaning is "Far be the thought that I shall find thee." H. G. § 278; Delbrück, *S. F.* i. 22. The same explanation can be given in 28, though here the *μή*-clause is obviously on its way to become subordinate.

29-31. *ἀθετοῦνται, ὅτι ἀναλύουσι τὴν ἐπίτασιν τοῦ νοῦ καὶ τὴν ἀπειλήν. ἠσμένισε γὰρ καὶ ὁ Χρύσης εἰπούσης* (*an συνούσης?* Cobet) *αὐτῆς τῷ βασιλεῖ. ἀπρεπὲς δὲ καὶ τὸ τὸν Ἀγαμέμνονα τοιαῦτα λέγειν.* "Quod autem dixit patri *gratum esse* filiam suam esse Regis concubinam, Alexandriae fortasse in aula dissoluta verum esse poterat, sed non apud heroicae aetatis homines."—Cobet (M. C. p. 230, in an amusing essay on *ἀπρεπῆ*). It is in such judgments that Ar. appears at his worst.

31. **ἀντιόωσαν** with acc. only here; cf. Soph. *Aj.* 491, *τὸ σὸν λέχος ξυνῆλθον*, and H. G. § 136 (1), with other instances there given: "presenting herself to me in the matter of my bed." **ἐποιχομένην** implies the walking backwards and forwards which was necessary with the ancient loom.

33. **ἔδεισεν**, so Ar.; this is evidently a piece of genuine tradition from the form *ἔδϝεισεν*: MSS. *ἔδδεισεν*. For the article in **ὁ γέρων** and **ὁ γεραιός** see H. G. § 261, 3.

37. Chryse and Killa are towns in the south of the Troad, on the gulf of Adramyttium. **ἀμφιβέβηκας**, "standest round about," as protecting deity, like a warrior protecting a fallen friend, *e.g.* P 4. Cf. Aesch. *Sept.* 174, *ἰὼ φίλοι δαίμονες λυτήριοι ἀμφιβάντες πόλιν.*

39. **Σμινθεῦ**, lit. "Mouse-god"; Apollo was worshipped under this title in the Troad, as at Smyrna as "Locust-god," *Παρνόπιος*; and even on late coins of Alexandria Troas he appears with a mouse at his feet. In an interesting chapter of *Custom and Myth*, Mr. Lang argues that this indicates the amalgamation of the Greek Apollo with a local mouse-god, originally a tribal totem. The common rationalising explanation is that the word is a familiar abbreviation of *Σμινθοφθόρος*, destroying the field-mice which ravaged the vineyards: *οἱ γὰρ Κρῆτες τοὺς μύας σμίνθους καλοῦσιν*, Schol. A. **ἔρεψα** seems to indicate the most primitive form of temple—a mere roof to protect the image of a god standing in a grove; for it was to groves, not to buildings, that sanctity originally belonged. **χαρίεντα** seems to be proleptic, "for thy pleasure." For the construction of the prayer cf. E 115.

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ὣς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων,
βῆ δὲ κατ' Οὐλύμποιο καρήνων χωόμενος κῆρ,
τόξ' ὤμοισιν ἔχων ἀμφηρεφέα τε φαρέτρην.
ἔκλαγξαν δ' ἄρ' ὀιστοὶ ἐπ' ὤμων χωομένοιο,
αὐτοῦ κινηθέντος· ὁ δ' ἤιε νυκτὶ ἐοικώς.
ἕζετ' ἔπειτ' ἀπάνευθε νεῶν, μετὰ δ' ἰὸν ἕηκεν·
δεινὴ δὲ κλαγγὴ γένετ' ἀργυρέοιο βιοῖο.
οὐρῆας μὲν πρῶτον ἐπῴχετο καὶ κύνας ἀργούς,
αὐτὰρ ἔπειτ' αὐτοῖσι βέλος ἐχεπευκὲς ἐφιεὶς
βάλλ'· αἰεὶ δὲ πυραὶ νεκύων καίοντο θαμειαί.
ἐννῆμαρ μὲν ἀνὰ στρατὸν ᾤχετο κῆλα θεοῖο,
τῇ δεκάτῃ δ' ἀγορήνδε καλέσσατο λαὸν Ἀχιλλεύς·
τῷ γὰρ ἐπὶ φρεσὶ θῆκε θεά, λευκώλενος Ἥρη·
κήδετο γὰρ Δαναῶν, ὅτι ῥα θνήσκοντας ὁρᾶτο.
οἱ δ' ἐπεὶ οὖν ἤγερθεν ὁμηγερέες τε γένοντο,
τοῖσι δ' ἀνιστάμενος μετέφη πόδας ὠκὺς Ἀχιλλεύς·
"Ἀτρεΐδη, νῦν ἄμμε πάλιν πλαγχθέντας ὀίω
ἂψ ἀπονοστήσειν, εἴ κεν θάνατόν γε φύγοιμεν,
εἰ δὴ ὁμοῦ πόλεμός τε δαμᾷ καὶ λοιμὸς Ἀχαιούς.

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47. **αὐτοῦ**, "he" emphatic, "the god"; a use which reminds us of the Pythagorean *αὐτὸς ἔφα*. We should have expected the word to imply an opposition to some other person as in 51; merely to contrast the god with the arrows seems weak. It was probably this which induced Zenodotos, followed by Bentley and Bekker, to athetize this and the preceding line; but the couplet is too fine to be sacrificed. Zenod. also read *ἐλυσθεὶς* for *ἐοικώς*, as appears from the Schol. on M 463.

50. **ἐπῴχετο**, "visited"; the word is used in this sense only of attacks made by a god or under immediate divine inspiration; *v.* note on K 487.

51. **αὐτοῖσι**, the men.

52. The position of **βάλλ'** is the most emphatic possible: the same effect is obtained by Milton, "Over them triumphant death his dart | Shook; but delayed to strike." **ἐχεπευκές**, lit. having sharpness or bitterness; *πυκ* is apparently another form of *πικ*, cf. *πευκεδανός* by *πικρός*, and for the physical sense of the root, Lat. *pug* of *pungo* (Curt. *Et.* no. 100).

53. The rhythm of this line is very strange; the connection of the preposition with its case is so close as hardly to admit a caesura; but there is no other in the third or fourth foot, cf. Σ 191. **ἐννῆμαρ . . . τῇ δεκάτῃ**, the regular formula for a vague number of days; Z 174, Ω 610, and elsewhere often.

55. **τῷ ἐπὶ φρεσὶ θῆκε**, so Θ 218; λ 146, *ἔπος ἐρέω καὶ ἐπὶ φρεσὶ θήσω*, etc. A rather commoner phrase is **ἐνὶ** *φρεσὶ* (*θυμῷ, στήθεσσι*), which shows that *ἐπὶ φρεσί* is to be taken in a locative sense.

59. **πλαγχθέντας**, foiled, lit. driven from the course: cf. B 132, *οἵ με μέγα πλάζουσι*. The MSS. write *παλιμπλαγχθέντας* in one word, which is so far right, as it indicates that *πάλιν* is to be taken in a purely local sense. There is an old and wrong explanation, that *πάλιν* means "once again," and contains an allusion to the legend, unknown to Homer, of a previous expedition against Troy in which the Greeks had lost their way, and invaded Mysia by mistake.

60. **εἴ κεν** with the opt. assumes as a mere supposition, which is expressed as unlikely, while in the next line *εἰ* with the future indic. assumes as an acknowledged fact (Cf. Lange, EI, pp. 510-2). After *ὀίω ἀπονοστήσειν* it comes in like a sudden correction of a too confident expression.

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ἀλλ' ἄγε δή τινα μάντιν ἐρείομεν ἢ ἱερῆα
ἢ καὶ ὀνειροπόλον, καὶ γάρ τ' ὄναρ ἐκ Διός ἐστιν,
ὅς κ' εἴποι, ὅτι τόσσον ἐχώσατο Φοῖβος Ἀπόλλων,
εἴ τ' ἄρ' ὅ γ' εὐχωλῆς ἐπιμέμφεται εἴ θ' ἑκατόμβης,
αἴ κέν πως ἀρνῶν κνίσης αἰγῶν τε τελείων
βούλεται ἀντιάσας ἡμῖν ἀπὸ λοιγὸν ἀμῦναι."
ἦ τοι ὅ γ' ὣς εἰπὼν κατ' ἄρ' ἕζετο, τοῖσι δ' ἀνέστη
Κάλχας Θεστορίδης, οἰωνοπόλων ὄχ' ἄριστος,
ὃς ᾔδη τά τ' ἐόντα τά τ' ἐσσόμενα πρό τ' ἐόντα,
καὶ νήεσσ' ἡγήσατ' Ἀχαιῶν Ἴλιον εἴσω
ἣν διὰ μαντοσύνην, τήν οἱ πόρε Φοῖβος Ἀπόλλων·
ὅ σφιν ἐὺ φρονέων ἀγορήσατο καὶ μετέειπεν·
"ὦ Ἀχιλεῦ, κέλεαί με, διίφιλε, μυθήσασθαι
μῆνιν Ἀπόλλωνος, ἑκατηβελέταο ἄνακτος·
τοιγὰρ ἐγὼν ἐρέω, σὺ δὲ σύνθεο καί μοι ὄμοσσον
ἦ μέν μοι πρόφρων ἔπεσιν καὶ χερσὶν ἀρήξειν.
ἦ γὰρ ὀίομαι ἄνδρα χολωσέμεν, ὃς μέγα πάντων
Ἀργείων κρατέει καί οἱ πείθονται Ἀχαιοί.

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62. The **ἱερεύς** is mentioned merely as an authority on ritual (65), not as a diviner; for the Homeric priest as such seems to have had no functions of divination; there are no omens from sacrifices.

63. **ὀνειροπόλος**, a dreamer of dreams, one who has converse with the god in sleep. The root πολ seems to have been a very primitive word for agricultural and pastoral duties; cf. οἰωνοπόλος beside αἰ-πόλ-ος (βου-κόλ-ος is probably from the same root *kar*, Curt. *Et.* p. 470). It thus means "one who attends to dreams," or perhaps, as we might say, "cultivates" them; compare the double significance of Lat. *col-ere*. There is no other mention of a professional dreamer in Homer, hence Zenod. athetized the line.

64. **ὅτι** is the rel. pron., not the adverb, and is, like τόσσον, a cognate acc., expressing the content of ἐχώσατο; cf. ε 215 μή μοι τόδε χώεο, and E 185.

65. **εὐχωλῆς**, because of a vow unfulfilled, or hecatomb omitted. For the gen. cf. H. G. § 151 *b*; and for cases of *res pro rei defectu*, E 178, Φ 457.

67. **βούλεται**, a very rare instance of a subjunctive of a thematic tense with a short vowel. Hence we ought perhaps to read βούλητ' with Curtius, *Vb.* ii. 72.

69. **ὄχ'**, a word which only occurs in the phrase ὄχ' ἄριστος, and is of quite uncertain origin. It is generally compared with ἔξοχος, where, however, the idea of *eminence* is given by the ἐξ. L. Ahrens and Benfey refer it to Skt. *vahu* = very.

71. **ἡγέομαι**, with dat. = to guide, as X 101, ψ 134, etc; with gen. = to command. **εἴσω** = εἰς, and is always found with the acc. in Il.; in Od. it sometimes takes the gen. as in later Greek. The earlier history of the expedition is evidently presumed as a familiar story. The μάντις was in historical times a regular official in every Greek army.

73. **ἐὺ φρονέων** may be either (1) with good sense, opposed to ἀφρονέων, O 104; or (2) with good intent, opposed to κακῶς φρονέων. This double meaning runs through later Greek: *e.g.* (1) Aesch. *Prom.* 385, κέρδιστον εὖ φρονοῦντα μὴ δοκεῖν φρονεῖν; and (2) *Ag.* 1437, Αἴγισθος ὡς τὸ πρόσθεν εὖ φρονῶν ἐμοί.

77. **ἦ μέν** is the regular Homeric formula of swearing, Att. ἦ μήν. The short vowel is confirmed by the metre in Ξ 275, T 261. μέν and μήν are of course only two forms of the same word.

78. **ἄνδρα** is of course the object of the transitive χολωσέμεν.

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κρείσσων γὰρ βασιλεύς, ὅτε χώσεται ἀνδρὶ χέρηι·
εἴ περ γάρ τε χόλον γε καὶ αὐτῆμαρ καταπέψῃ,
ἀλλά τε καὶ μετόπισθεν ἔχει κότον, ὄφρα τελέσσῃ,
ἐν στήθεσσιν ἑοῖσι. Σὺ δὲ φράσαι, εἴ με σαώσεις."
τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς·
"θαρσήσας μάλα εἰπὲ θεοπρόπιον, ὅτι οἶσθα·
οὐ μὰ γὰρ Ἀπόλλωνα διίφιλον, ᾧ τε σύ, Κάλχαν,
εὐχόμενος Δαναοῖσι θεοπροπίας ἀναφαίνεις,
οὔ τις ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο
σοὶ κοίλῃς παρὰ νηυσὶ βαρείας χεῖρας ἐποίσει
συμπάντων Δαναῶν, οὐδ' ἢν Ἀγαμέμνονα εἴπῃς,
ὃς νῦν πολλὸν ἄριστος Ἀχαιῶν εὔχεται εἶναι."
καὶ τότε δὴ θάρσησε καὶ ηὔδα μάντις ἀμύμων·
"οὔτ' ἄρ' ὅ γ' εὐχωλῆς ἐπιμέμφεται οὔθ' ἑκατόμβης,
ἀλλ' ἕνεκ' ἀρητῆρος, ὃν ἠτίμησ' Ἀγαμέμνων
οὐδ' ἀπέλυσε θύγατρα καὶ οὐκ ἀπεδέξατ' ἄποινα,
τοὔνεκ' ἄρ' ἄλγε' ἔδωκεν ἑκηβόλος ἠδ' ἔτι δώσει.
οὐδ' ὅ γε πρὶν Δαναοῖσιν ἀεικέα λοιγὸν ἀπώσει,
πρίν γ' ἀπὸ πατρὶ φίλῳ δόμεναι ἑλικώπιδα κούρην

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80. **χέρηι**, another form of χερείονι, probably Aeolic, from the analogy of πλέες = πλείονες (see on Β 129). It recurs in Δ 400, Ξ 382.

81. **καταπέψῃ**, swallow down, lit. digest. Cf. on Β 237, and Pindar, O. i. 87, κατ. μέγαν ὄλβον. **χόλον**, as sudden anger, is contrasted by γε with **κότον**, enduring resentment. **ὄφρα**, until. **εἴ περ τε . . . ἀλλά τε**—τε here marks the two sentences as being correlative; so Κ 225 (*q.v.*), Δ 160.

83. **φράσαι**, consider; neither act. nor mid. means "say" in Homer.

85. **θεοπρόπιον**—the neuter form occurs only here (and possibly Ζ 438, where however it is merely a question of accent), and seems harsh in the immediate neighbourhood of the commoner θεοπροπίη (87). Hence both θεοπροπιῶν and -πέων (Nauck, as 109) have been conjectured here. θεοπρόπος is probably one who prays to a god (προπ- is perhaps conn. with Lat. prec-, procus, etc.)

88. Cf. Π 439. Βλέπειν is commonly used in Attic in the sense of living; *e.g.* Eur. *Alc.* 192, καὶ πῶς ἂν αὐτὸς κατθάνοι τε καὶ βλέποι;

91. **Ἀχαιῶν**, so Ar. Zenod. and Aristoph.: MSS. ἐνὶ στρατῷ. **εὔχεται** does not imply any boastfulness in our sense of the word, but merely a naive consciousness of his position. False modesty is unknown to the Homeric hero.

94. **ἠτίμησε**—Nauck ἠτίμασσ' (one or two MSS. give ἠτίμασ'); see on 11.

97. **Δαναοῖσιν ἀεικέα λοιγὸν ἀπώσει**; so the editions of Ar. and Rhianus, and the Μασσαλιωτική. MSS. give λοιμοῖο βαρείας χεῖρας ἀφέξει, "he will not withhold his hands from the pestilence," which is meaningless. To translate "he will not keep off (from us) the heavy hands of the pestilence" involves a very un-Homeric personification of λοιμός, which is not much improved by Markland's conj., κῆρας for χεῖρας (cf. υ 263).

98. **ἑλικώπιδα** with the masc. ἑλίκωπες (Ἀχαιοί) has been variously explained; (1) by the ancients "black-eyed," but ἑλικός in such a sense is a grammarian's figment: (2) with round eyes, ἕλιξ = curved; but ἕλιξ rather means "twisted," and is not used of a circular curve: (3) rolling the eyes: (4) sparkling-eyed (root σελ- of σέλας: so Ameis). The choice lies between (3) and (4), of which the former seems preferable. The epithet well expresses a vivacious keen spirit,

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ἀπριάτην ἀνάποινον, ἄγειν θ' ἱερὴν ἑκατόμβην
ἐς Χρύσην· τότε κέν μιν ἱλασσάμενοι πεπίθοιμεν."
ἦ τοι ὅ γ' ὣς εἰπὼν κατ' ἄρ' ἕζετο, τοῖσι δ' ἀνέστη
ἥρως Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων
ἀχνύμενος· μένεος δὲ μέγα φρένες ἀμφὶ μέλαιναι
πίμπλαντ', ὄσσε δέ οἱ πυρὶ λαμπετόωντι ἐΐκτην.
Κάλχαντα πρώτιστα κάκ' ὀσσόμενος προσέειπεν·
"μάντι κακῶν, οὔ πώ ποτέ μοι τὸ κρήγυον εἶπας·
αἰεί τοι τὰ κάκ' ἐστὶ φίλα φρεσὶ μαντεύεσθαι,
ἐσθλὸν δ' οὔτε τί πω εἶπας ἔπος οὔτε τέλεσσας.
καὶ νῦν ἐν Δαναοῖσι θεοπροπέων ἀγορεύεις,
ὡς δὴ τοῦδ' ἕνεκά σφιν ἑκηβόλος ἄλγεα τεύχει,
οὕνεκ' ἐγὼ κούρης Χρυσηΐδος ἀγλά' ἄποινα
οὐκ ἔθελον δέξασθαι,—ἐπεὶ πολὺ βούλομαι αὐτὴν
οἴκοι ἔχειν. Καὶ γάρ ῥα Κλυταιμνήστρης προβέβουλα,
κουριδίης ἀλόχου, ἐπεὶ οὔ ἑθέν ἐστι χερείων,

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such as the Greeks were conscious of possessing; while, as applied to a woman, it will imply eagerness and youthful brightness. It is therefore needless to look beyond the familiar sense of Ϝελικ- for an interpretation. This, however, does not explain ἑλικοβλέφαρον Ἀφροδίτην in Hesiod, *Th.* 16.

99. **ἀπριάτην** and **ἀνάποινον** were regarded by Ar. as adverbs—perhaps rightly. ἀπριάτην is certainly so used in ξ 317; for the form cf. ἀντιβίην, etc.

103. **ἀμφὶ μέλαιναι** is the Alexandrine reading; most edd. give ἀμφιμέλαιναι—a reading which, as Autenrieth has shown in an Excursus to Nägelsbach, is of late origin. The phrase recurs in P 83, 499, 573 (δ 661 is probably interpolated from this passage). It then means "his midriff black (with anger) was full of fury on both sides (above and below)." This connection of ἀμφί with φρένες is common; *e.g.* ἔρως φρένας ἀμφεκάλυψε, Γ 442; πόνος φρένας ἀμφιβέβηκε, Z 355; and other instances in H. G. § 181; φρένας ἀμφιγεγηθώς, Hym. Apoll. 273. For the epithet **μέλαιναι**, as expressing deep emotion, cf. Aesch. *Pers.* 113, ταῦτά μοι μελαγχίτων φρὴν ἀμύσσεται φόβῳ; *Cho.* 406, σπλάγχνα δέ μοι κελαινοῦται; Theog. 1199, κραδίην ἐπάταξε μέλαιναν, as well as the Homeric κραδίη πόρφυρε. This (Autenrieth's) explanation seems much superior to the ordinary interpretation of ἀμφιμέλαιναι as "lying in the midmost darkness of the body," which is hardly Homeric either in thought or expression. Although in P 499, 573, *anger* is not in question, yet both refer to moments of strong emotion. The metaphor seems to come from the surface of water darkened by a breeze blowing over it; cf. Ω 79, and especially Ξ 16, ὡς ὅτε πορφύρῃ πέλαγος . . . ὣς ὁ γέρων ὥρμαινε.

105. **κάκ' ὀσσόμενος**, ὅτι ἀπὸ τῶν ὄσσων κακῶς ὑπιδόμενος, οὐκ ἀπὸ τῆς ὄσσης, τῆς φωνῆς, κακολογήσας, Ariston. The verb is from root *ak*, to see, but is always used of the mind's eye in the sense of "boding"; θυμός is generally added, *e.g.* κ 374, σ 154, Σ 224.

106. **κρήγυον**, a doubtful word; it evidently means "good," though in late Greek it is sometimes used in the sense of "true."

107. For the personal constr. **φίλα ἐστὶ μαντεύεσθαι**, cf. Δ 345, φίλ' ὀπταλέα κρέα ἔδμεναι; ρ 347, αἰδὼς οὐκ ἀγαθὴ κεχρημένῳ ἀνδρὶ παρεῖναι, etc.; see H. G. § 232.

108. The best MSS. read **οὐδέ . . . οὐδ'**, and so Ar. on the ground that the repetition gives force (ἐμφαντικόν ἐστιν). But it is very doubtful Greek when preceded by δέ.

112. **βούλομαι**, prefer, as in 117, Λ 319, Ψ 594, and often; and with πολύ, P 331. **αὐτήν**, emphatic, as opposed to the ransom.

114. **κουριδίης**, a difficult word; the most plausible, but not entirely satis-

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οὐ δέμας οὐδὲ φυήν, οὔτ' ἂρ φρένας οὔτε τι ἔργα.
ἀλλὰ καὶ ὣς ἐθέλω δόμεναι πάλιν, εἰ τό γ' ἄμεινον·
βούλομ' ἐγὼ λαὸν σόον ἔμμεναι ἢ ἀπολέσθαι.
αὐτὰρ ἐμοὶ γέρας αὐτίχ' ἑτοιμάσατ', ὄφρα μὴ οἶος
Ἀργείων ἀγέραστος ἔω, ἐπεὶ οὐδὲ ἔοικεν·
λεύσσετε γὰρ τό γε πάντες, ὅ μοι γέρας ἔρχεται ἄλλῃ."
τὸν δ' ἠμείβετ' ἔπειτα ποδάρκης δῖος Ἀχιλλεύς·
"Ἀτρεΐδη κύδιστε, φιλοκτεανώτατε πάντων,
πῶς γάρ τοι δώσουσι γέρας μεγάθυμοι Ἀχαιοί;
οὐδέ τί που ἴδμεν ξυνήια κείμενα πολλά,
ἀλλὰ τὰ μὲν πολίων ἐξεπράθομεν, τὰ δέδασται,
λαοὺς δ' οὐκ ἐπέοικε παλίλλογα ταῦτ' ἐπαγείρειν.
ἀλλὰ σὺ μὲν νῦν τήνδε θεῷ πρόες, αὐτὰρ Ἀχαιοὶ
τριπλῇ τετραπλῇ τ' ἀποτίσομεν, αἴ κέ ποθι Ζεὺς
δῷσι πόλιν Τροίην εὐτείχεον ἐξαλαπάξαι."

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factory, explanation is that of Curtius (*Stud.* i. 253), who derives it from κείρω, and refers it to the custom of cutting the bride's hair before marriage; hence "wedded." So κοῦρος from the custom of cutting the πλόκαμος θρεπτήριος at the age of puberty.

115. The distinction of **δέμας** and **φυή** is not quite clear. From phrases like δέμας πυρός it would seem natural to take δέμας as "outward appearance" generally; φυή as "growth," *i.e.* "stature." But this latter meaning belongs to δέμας in E 801, Τυδεύς τοι μικρὸς μὲν ἔην δέμας. Perhaps we may render "stature and figure" with about the same degree of vagueness. Cf. N 432, κάλλεϊ καὶ ἔργοισιν ἰδὲ φρεσίν.

117. ὅτι Ζηνόδοτος αὐτὸν ἠθέτηκεν ὡς τῆς διανοίας εὐήθους οὔσης. οὐ δεῖ δὲ αὐτὸν ἰδίᾳ προφέρεσθαι, ἀλλὰ συνάπτειν τοῖς ἄνω· ἐν παρενθέσει (MS. ἐν ἤθει) γὰρ λέγεται, Ariston., rightly. (For the emendation of ἐν ἤθει see Mr. Verrall on Eur. *Med.* 148; so in Schol. A on A 234, E 150). **σόον**, the reading of A, is undoubtedly preferable to the σῶν of Ar., which is not a Homeric form at all.

118. **γέρας**, the gift of honour to the king, set aside before the division of the spoil.

119. **οὐδὲ ἔοικεν**, perhaps "it is not even decent," much less reasonable.

123. For **πῶς γάρ** A has πῶς τάρ, which is preferred by Cobet and Bekker.

124. **κείμενα πολλά** go together, "a common store laid up in abundance." **ξυνήια** recurs as an adj. in Ψ 809.

125. **τὰ μέν** is here the relative, "what we have plundered out of the towns, that is divided." But this use of τά is not consistent with the usual practice, and we ought probably to read ἀλλά θ' ἃ μέν. See H. G. § 262. The preceding ten years of war have been mainly occupied in plundering neighbouring towns; Achilles counts twenty-three such forays in I 328, and they are often alluded to elsewhere.

126. **λαούς** is perhaps to be taken after **ἐπαγείρειν**, in the sense "to gather again from the people," with the double acc. usual after verbs of taking away. ἐπι- thus expresses, as often, the idea of going *over* a space, or *round* a number of people, *e.g.* ἐπινεῖμαι, ἐπιπωλεῖσθαι, ἐπιστρωφᾶν (Paley).

129. **Τροΐην**, Ar., as an adj., "a city of Troas," not "the town of Troy." It would appear in that case better to read Τρῳήν, the usual form of the adj. (*v.* Cobet, M. C. 252); but as this must have occurred to Ar. and been rejected by him, in spite of his desire to make the text as uniform as possible, we must conclude that he had strong authority for the trisyllabic form. Ar. held that H. does not use the expression πόλις Τροίη for "the town of Troy," but πόλις Τρώων, though in λ 510 πόλις Τροίη (Ar. Τροΐη) must mean "Troy"; and there seems no reason to reject this sense here. Zoilos, the famous Ὁμηρομάστιξ, accused Homer of solecism in this line for using a plural verb instead of a singular; he must therefore have read δῶσι, and pos-

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τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων·
"μὴ δὴ οὕτως, ἀγαθός περ ἐών, θεοείκελ' Ἀχιλλεῦ,
κλέπτε νόῳ, ἐπεὶ οὐ παρελεύσεαι οὐδέ με πείσεις.
ἦ ἐθέλεις, ὄφρ' αὐτὸς ἔχῃς γέρας, αὐτὰρ ἔμ' αὔτως
ἧσθαι δευόμενον, κέλεαι δέ με τήνδ' ἀποδοῦναι;
ἀλλ' εἰ μὲν δώσουσι γέρας μεγάθυμοι Ἀχαιοί,
ἄρσαντες κατὰ θυμόν, ὅπως ἀντάξιον ἔσται·
εἰ δέ κε μὴ δώωσιν, ἐγὼ δέ κεν αὐτὸς ἕλωμαι
ἢ τεὸν ἢ Αἴαντος ἰὼν γέρας, ἢ Ὀδυσῆος
ἄξω ἑλών· ὁ δέ κεν κεχολώσεται, ὅν κεν ἵκωμαι.
ἀλλ' ἤ τοι μὲν ταῦτα μεταφρασόμεσθα καὶ αὖτις,

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sibly this is right as a singular, from which δῷσι is formed by epenthesis (Curt. *Vb.* i. 57).

131. **περ** seems here to have merely its original force of "very," rather than of "though," which indeed belongs properly to the participle. The idea seems to be, "Being a great warrior (the Hom. sense of ἀγαθός), be content with that, and do not attempt to outdo me in cunning too."

132. **νόῳ** is here instrumental rather than locative; lit. "by thought" as opposed to brute force. Cf. Soph. *El.* 56 λόγῳ κλέπτοντες; and Ξ 217 πάρφασις, ἥ τ' ἔκλεψε νόον πύκα περ φρονεόντων; and for παρελεύσεαι, ν 291 κερδαλέος κ' εἴη καὶ ἐπίκλοπος, ὅς σε παρέλθοι, ε 104 παρεξελθεῖν Διὸς νόον. So Theog. 1185, δόλῳ παρελεύσεαι.

133. Three ways of translating this line have been proposed. (*a*) "Wouldest thou, while thou thyself keepest thy prize, have me for my part sit idle with empty hands?" (*b*) "Wouldest thou, in order that thou mayest keep," etc. (*c*) "Dost thou wish that thou shouldest keep thy prize, but that I should sit," etc. In favour of the construction of ἐθέλειν with ὄφρα instead of the infin. in (*c*) E 690 is quoted, λελιημένος ὄφρα τάχιστα ὤσαιτ' Ἀργείους, and so Δ 465; but in neither of these passages is it necessary to join ὄφρα with the participle. Cf. also Z 361, θυμὸς ἐπέσσυται ὄφρα. In Π 653 ὄφρα with the opt. seems to be epexegetic of εἶναι: but that single passage does not justify our assuming so harsh a construction here. It is not so easy to decide between (*a*) and (*b*); either gives a good sense, (*a*) referring to the distance of time at which the recompense is to be made (128), (*b*) Achilles' refusal to accord the restitution at once. But (*b*) is preferable, because ὄφρα when it stands alone is commonly a final particle; in the sense of ἕως it is regularly followed by τόφρα (not always, *v.* Ψ 47, Δ 346; H. G. § 287). The **αὐτάρ** is not of course logical, but the interposition of an adversative particle to accent the contrast between the two persons is a perfectly natural anacoluthon. A very similar instance is Γ 290, εἰ δ' ἂν . . . αὐτὰρ ἐγώ. Ar. athetized the two lines on subjective and insufficient grounds.

136. It seems natural to take **ὅπως ἀντ. ἔσται** in the sense "be sure that the recompense is adequate"; but this construction, though found in Herod. and Attic, is not Homeric; and the clause ἄρσαντες κατὰ θυμόν should come in the apodosis rather than the protasis. It is therefore best to suppose an aposiopesis, "If they will give me a prize, suited to my mind, such that the recompense is equal — good!" This is not uncommon when two mutually exclusive suppositions are made on only one of which any emphasis is laid.

137. There is some doubt as to the punctuation here, some putting a colon after ἕλωμαι, but this makes the repetition of the participles ἰών . . . ἑλών very awkward. That given in the text is unobjectionable. 139 was rejected by Ar. as superfluous and εὐηθες. This athetesis is accepted by those who would banish κε with the fut. ind. from the text of Homer; the grounds given by Ar. are not in themselves convincing, but the omission of the line would certainly be no loss. So also Bentley, Bekker, Heyne, Köchly.

140. **μεταφρασόμεσθα**, *i.e.* we will postpone the consideration of this for the present.

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νῦν δ' ἄγε νῆα μέλαιναν ἐρύσσομεν εἰς ἅλα δῖαν,
ἐν δ' ἐρέτας ἐπιτηδὲς ἀγείρομεν, ἐς δ' ἑκατόμβην
θείομεν, ἂν δ' αὐτὴν Χρυσηίδα καλλιπάρῃον
βήσομεν· εἷς δέ τις ἀρχὸς ἀνὴρ βουληφόρος ἔστω,
ἢ Αἴας ἢ Ἰδομενεὺς ἢ δῖος Ὀδυσσεὺς
ἠὲ σύ, Πηλεΐδη, πάντων ἐκπαγλότατ' ἀνδρῶν,
ὄφρ' ἡμῖν ἑκάεργον ἱλάσσεαι ἱερὰ ῥέξας."
τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πόδας ὠκὺς Ἀχιλλεύς·
" ὤμοι, ἀναιδείην ἐπιειμένε, κερδαλεόφρον,
πῶς τίς τοι πρόφρων ἔπεσιν πείθηται Ἀχαιῶν
ἢ ὁδὸν ἐλθέμεναι ἢ ἀνδράσιν ἶφι μάχεσθαι;
οὐ γὰρ ἐγὼ Τρώων ἕνεκ' ἤλυθον αἰχμητάων
δεῦρο μαχησόμενος, ἐπεὶ οὔ τί μοι αἴτιοί εἰσιν·
οὐ γάρ πώ ποτ' ἐμὰς βοῦς ἤλασαν οὐδὲ μὲν ἵππους,
οὐδέ ποτ' ἐν Φθίῃ ἐριβώλακι βωτιανείρῃ
καρπὸν ἐδηλήσαντ', ἐπεὶ ἦ μάλα πολλὰ μεταξύ,
οὔρεά τε σκιόεντα θάλασσά τε ἠχήεσσα·
ἀλλὰ σοί, ὦ μέγ' ἀναιδές, ἅμ' ἑσπόμεθ', ὄφρα σὺ χαίρῃς,
τιμὴν ἀρνύμενοι Μενελάῳ σοί τε, κυνῶπα,
πρὸς Τρώων· τῶν οὔ τι μετατρέπῃ οὐδ' ἀλεγίζεις·
καὶ δή μοι γέρας αὐτὸς ἀφαιρήσεσθαι ἀπειλεῖς,
ᾧ ἔπι πολλὰ μόγησα, δόσαν δέ μοι υἷες Ἀχαιῶν.
οὐ μὲν σοί ποτε ἶσον ἔχω γέρας, ὁππότ' Ἀχαιοὶ
Τρώων ἐκπέρσωσ' εὖ ναιόμενον πτολίεθρον·
ἀλλὰ τὸ μὲν πλεῖον πολυάικος πολέμοιο
χεῖρες ἐμαὶ διέπουσ', ἀτὰρ ἤν ποτε δασμὸς ἵκηται,

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144. **ἀρχός** is predicate: let one, a member of the council, be in command. For those who had the right to be summoned to the royal *βουλή* see B 404.

146. **ἔκπαγλος** is not entirely a word of blame, cf. Σ 170. It is perhaps for *ἔκ-πλαγ-λος* (root *πλακ-*), meaning "vehement," "violent."

149. **ἐπιειμένε,** cf. ι 214, *μεγάλην ἐπιειμένον ἀλκήν*; γ 205, *δύναμιν περιθεῖναι*, to clothe as with armour. **κερδαλεόφρον,** greedy, or perhaps crafty; cf. Z 153, *Σίσυφος, ὃς κέρδιστος γένετ' ἀνδρῶν*.

150. **πείθηται,** a subjunctive expressing expectation; cf. H. G. § 277.

151. **ὁδόν,** whether military or diplomatic. **ἶφι,** *v.* Γ 375.

157. **σκιόεντα** MSS., *σκιόωντα* (casting long shadows) Ar. The epithet is very expressive of the importance of shade in a sunburnt land.

158. **χαίρῃς,** subj., because the purpose expressed by *ἑσπόμεθα* is still present, hence also the present participle *ἀρνύμενοι* follows. **τιμήν,** recompense. The heroic point of honour is not abstract; it requires to be realized in the shape of ransom or material recompense. The present *ἀρνύμενοι* implies "trying to win."

163. **ὁππότε** is here "whenever," and **Τρώων πτολίεθρον** = a town of the Trojan land, see note on 129. Homer never uses Τρ. *πτολίεθρον* of Troy, but Τ*ρώων πόλις* or *Ἰλίου πτολίεθρον*. Indeed the expression *οὔ ποτε ἔχω* cannot possibly mean *οὐχ ἕξω*, and 166 ff. obviously refer to repeated experience in the past.

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σοὶ τὸ γέρας πολὺ μεῖζον, ἐγὼ δ' ὀλίγον τε φίλον τε
ἔρχομ' ἔχων ἐπὶ νῆας, ἐπεί κε κάμω πολεμίζων.
νῦν δ' εἶμι Φθίηνδ', ἐπεὶ ἦ πολὺ φέρτερόν ἐστιν
οἴκαδ' ἴμεν σὺν νηυσὶ κορωνίσιν, οὐδέ σ' ὀίω
ἐνθάδ' ἄτιμος ἐὼν ἄφενος καὶ πλοῦτον ἀφύξειν."
τὸν δ' ἠμείβετ' ἔπειτα ἄναξ ἀνδρῶν Ἀγαμέμνων·
" φεῦγε μάλ', εἴ τοι θυμὸς ἐπέσσυται, οὐδέ σ' ἐγώ γε
λίσσομαι εἵνεκ' ἐμεῖο μένειν· παρ' ἐμοί γε καὶ ἄλλοι,
οἵ κέ με τιμήσουσι, μάλιστα δὲ μητίετα Ζεύς.
ἔχθιστος δέ μοί ἐσσι διοτρεφέων βασιλήων·
αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε.
εἰ μάλα καρτερός ἐσσι, θεός που σοὶ τό γ' ἔδωκεν.
οἴκαδ' ἰὼν σὺν νηυσί τε σῇς καὶ σοῖς ἑτάροισιν
Μυρμιδόνεσσιν ἄνασσε, σέθεν δ' ἐγὼ οὐκ ἀλεγίζω
οὐδ' ὄθομαι κοτέοντος· ἀπειλήσω δέ τοι ὧδε·
ὡς ἔμ' ἀφαιρεῖται Χρυσηίδα Φοῖβος Ἀπόλλων,
τὴν μὲν ἐγὼ σὺν νηί τ' ἐμῇ καὶ ἐμοῖς ἑτάροισιν
πέμψω, ἐγὼ δέ κ' ἄγω Βρισηίδα καλλιπάρῃον
αὐτὸς ἰὼν κλισίηνδε, τὸ σὸν γέρας, ὄφρ' εὖ εἰδῇς

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167. **ὀλίγον τε φίλον τε,** a proverbial expression; *δόσις ὀλίγη τε φίλη τε*, ζ 208; Touchstone's "a poor thing, but mine own." *φίλος* here indeed is little removed from its original sense "own" (prob. for *σφ-ίλος*, pron. stem *sva* of *ὅς*, *suus*, etc.; *v.* on 393).

168. **ἐπεί κε κάμω,** so Ar.: MSS. *ἐπὴν κεκάμω*. Perhaps *ἐπεὶ κεκάμω* is best (see H. G. § 296), though it is strange that this reduplicated form should occur only in passages where the first syllable may be the particle.

170. **σ',** *i.e.* *σοι*; this elision does not recur (except possibly Φ 122), but is sufficiently supported by *μ'* for *μοι*, which is found several times. Van Leeuwen (*Mnemosyne*, xiii. 2) has shown good reason for thinking that it was originally commoner, but has been expelled as against the rules of later prosody. The sense is, "I have no mind to *draw* wealth for you," like a slave set to draw water from a well for his master. The fut. *ἀφύξω* by aor. *ἤφυσα* is abnormal; it only occurs here, and perhaps should be *ἀφύσσειν*, or *ἀφύσειν* (*ἄφυσσα*, β 349).

173. **μάλα,** ironical, "run away by all means"; cf. 85.

175. **τιμήσουσι,** perhaps *τιμήσωσι*, as the use of *κε* with the fut. indic. has been seriously called in doubt, and is not well attested except by lines of doubtful authenticity (*v.* 139). The fut. indic. and aor. subj. are often indistinguishable.

177 was athetized by Ar. here, as wrongly interpolated from E 891; *πόλεμοι* and *μάχαι* are no rebuke to a hero in the field.

179. **νηυσί τε σῇς,** a case in which it is impossible to restore the old form of the dat. plur. in *-σι*. But it is in these monosyllables that the short form seems first to have arisen.

182. The thought with which the sentence starts is, "As Apollo takes Chryseis from me, so will I take Briseis from you." But the second clause is broken up into two, correlated by *μέν* and *δέ*. A very similar sentence with a double antithesis will be found in Θ 268-272. (It might appear simpler, though losing the emphasis in *ἐμέ*, to take *ὡς* = since. But this causal use is found in Homer only when *ὡς follows* the principal verb of the sentence, and is thus equivalent to *ὅτι οὕτως*). **κε** in 184 indicates that *ἄγω* is contingent upon *πέμψω*, virtually meaning "and then I will bring." H. G. § 275, *a*.

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ὅσσον φέρτερός εἰμι σέθεν, στυγέῃ δὲ καὶ ἄλλος
ἶσον ἐμοὶ φάσθαι καὶ ὁμοιωθήμεναι ἄντην."
ὣς φάτο· Πηλεΐωνι δ' ἄχος γένετ', ἐν δέ οἱ ἦτορ
στήθεσσιν λασίοισι διάνδιχα μερμήριξεν,
ἢ ὅ γε φάσγανον ὀξὺ ἐρυσσάμενος παρὰ μηροῦ
τοὺς μὲν ἀναστήσειεν, ὁ δ' Ἀτρεΐδην ἐναρίζοι,
ἦε χόλον παύσειεν ἐρητύσειέ τε θυμόν.
εἷος ὁ ταῦθ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν,
ἕλκετο δ' ἐκ κολεοῖο μέγα ξίφος, ἦλθε δ' Ἀθήνη
οὐρανόθεν· πρὸ γὰρ ἧκε θεά, λευκώλενος Ἥρη,
ἄμφω ὁμῶς θυμῷ φιλέουσά τε κηδομένη τε.
στῆ δ' ὄπιθεν, ξανθῆς δὲ κόμης ἕλε Πηλεΐωνα,
οἴῳ φαινομένη, τῶν δ' ἄλλων οὔ τις ὁρᾶτο.
θάμβησεν δ' Ἀχιλεύς, μετὰ δ' ἐτράπετ', αὐτίκα δ' ἔγνω
Παλλάδ' Ἀθηναίην· δεινὼ δέ οἱ ὄσσε φάανθεν.
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
"τίπτ' αὖτ', αἰγιόχοιο Διὸς τέκος, εἰλήλουθας;
ἦ ἵνα ὕβριν ἴδῃ Ἀγαμέμνονος Ἀτρεΐδαο;
ἀλλ' ἔκ τοι ἐρέω, τὸ δὲ καὶ τελέεσθαι ὀΐω·
ᾗς ὑπεροπλίῃσι τάχ' ἄν ποτε θυμὸν ὀλέσσῃ."
τὸν δ' αὖτε προσέειπε θεά, γλαυκῶπις Ἀθήνη·
"ἦλθον ἐγὼ παύσουσα τὸ σὸν μένος, αἴ κε πίθηαι,

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187. **ἶσον** is an adverb, *ἰσαγορῆσαί μοι* (Schol.), not an adj., as it would then rather be *ἶσος*. Cf. *ἀντία δεσποίνης φάσθαι*, *υ* 377.

188. **ἐν** is here still an adverb, "within, his heart in his shaggy breast." **λασίοισι**, according to the Schol. A, because they cover the heart, *ἐν ᾗ ἐστὶ τὸ πυρῶδες καὶ θερμὸν καὶ μανικὸν τῆς ψυχῆς . . . ἡ θέρμη γὰρ αἰτία τῆς ἐκφύσεως τῶν τριχῶν.* Rather because abundant hair is generally held a sign of bodily strength. **διάνδιχα μερμήριξεν**—see note on Θ 167; (*ὁ ὀβελὸς*) *ὅτι δύο ἐμερίμνησεν οὐκ ἐναντία ἀλλήλοις, ὅπερ ἐκλαβών* (?) *τις προσέθηκεν* "*ἦε χόλον παύσειεν*"; and on 192, *ὅτι ἐκλύεται τὰ τῆς ὀργῆς·* (the picture of passion is weakened) *διὸ ἀθετεῖται*—Aristonicus. These remarks are perfectly right; *διάνδιχα μερμήριξεν* means "he had 'half a mind,'" and does not require two alternatives expressed; and 192 entirely spoils the picture.

191. **ὁ δέ** as often repeats the subject of the first clause: the contrast is with *τοὺς μέν*.

197. **στῆ**, came up; this is the usual sense of the aor. *ἔστην*.

200. **οἱ** may refer to Athene—*her* eyes gleamed terrible; or to Achilles—terrible shone her eyes on him. Cf. Τ 17, which is in favour of the former view.

202. **αὖτε**, "again," an expression of impatience, implying "one vexation after another." Cf. 540.

203. **ἴδῃ** most MSS. with Ar.; *ἴδῃς* Zenod. The act. and middle voice of this verb appear to be used without distinction.

205. **τάχα**, "soon," never "perhaps" in Homer. For *ἄν* with subj. as a solemn threat see H. G. § 275 *b*.

206. **γλαυκῶπις** to Homer meant, no doubt, "bright-eyed"; but this is not inconsistent with the possibility of the word having originally meant "owl-faced," Athene having been no doubt identified with an owl-deity or totem, as Apollo with the mouse. According to Pausanias (i. 14, 5) the epithet was brought into connexion with the Libyan legend of Athene, and her marine origin

οὐρανόθεν· πρὸ δέ μ' ἧκε θεά, λευκώλενος Ἥρη,
ἄμφω ὁμῶς θυμῷ φιλέουσά τε κηδομένη τε.
ἀλλ' ἄγε λῆγ' ἔριδος, μηδὲ ξίφος ἕλκεο χειρί·
ἀλλ' ἤτοι ἔπεσιν μὲν ὀνείδισον ὡς ἔσεταί περ.
ὧδε γὰρ ἐξερέω, τὸ δὲ καὶ τετελεσμένον ἔσται·
καί ποτέ τοι τρὶς τόσσα παρέσσεται ἀγλαὰ δῶρα
ὕβριος εἵνεκα τῆσδε· σὺ δ' ἴσχεο, πείθεο δ' ἡμῖν."
τὴν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς·
"χρὴ μὲν σφωίτερόν γε, θεά, ἔπος εἰρύσσασθαι,
καὶ μάλα περ θυμῷ κεχολωμένον· ὣς γὰρ ἄμεινον·
ὅς κε θεοῖς ἐπιπείθηται, μάλα τ' ἔκλυον αὐτοῦ."
ἦ καὶ ἐπ' ἀργυρέῃ κώπῃ σχέθε χεῖρα βαρεῖαν,
ἂψ δ' ἐς κουλεὸν ὦσε μέγα ξίφος, οὐδ' ἀπίθησεν
μύθῳ Ἀθηναίης· ἡ δ' Οὔλυμπόνδε βεβήκειν
δώματ' ἐς αἰγιόχοιο Διὸς μετὰ δαίμονας ἄλλους.
Πηλεΐδης δ' ἐξαῦτις ἀταρτηροῖς ἐπέεσσιν
Ἀτρεΐδην προσέειπε, καὶ οὔ πω λῆγε χόλοιο·

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from the Tritonian lake (cf. Glaukos, the marine deity); but this is doubtless of later origin.

211. **ὡς ἔσεταί περ** is the object of *ὀνείδισον*, "cast in his teeth how it will be," what will follow, as Achilles proceeds to do. Cf. φ 212, *σφῶιν δ' ὡς ἔσεταί περ ἀληθείην καταλέξω*, and so τ 312, γ 255; and for the construction of *ὀνειδίζειν* Β 255, *ὀνειδίζειν ὅτι . . . διδοῦσιν*; cf. Ι 34, σ 380. *ὀνειδίζειν* occurs without an expressed object only in Η 95.

213. **παρέσσεται,** shall be laid before thee. **τρὶς τόσσα,** cf. Ω 686.

216. **σφωίτερον,** because Athene speaks for Here as well as for herself. **εἰρύσσασθαι,** in the sense of *observing, guarding,* is not connected with the similar forms from root *Ϝερ-*, *Ϝερυ-*, meaning "to draw" (for which see Curtius, *Et.* no. 497 *b*). It is more probably from *σερυ-*, related to Lat. *servare,* with which it very frequently agrees in sense. It happens that the two words approach very closely in use when applied to wounded warriors or bodies which are drawn away, or saved, from the enemy; but this is merely a coincidence. The *Ϝ* is present, with rare exceptions, when the sense "draw" is required, cf. line 190; in the sense "protect" it is often impossible, and never required (exc. in ι 194 = κ 444, apparently a mistaken alteration of ξ 260 = ρ 429). In the middle, in the non-thematic forms, with *ἐ* for the first syllable (*ἔρυτο*, etc.), and in those formed from *εἰρύομαι* and *ῥύομαι* (for *σρύ-ομαι*), the sense "protect" is necessary or admissible. The active forms are all from *Ϝερυ-*, to draw. The ambiguous forms are chiefly those of the 1 aor. middle, and the perf. and plpf.

218. The **τ'** is called a "gnomic" *τε*. It may, however, be for *τοι* (cf. 170); or possibly we should read *ὅς τε* for *ὅς κε*, in which case the repeated *τε* will simply mark the correlation of the two clauses, as often in gnomic lines; *v.* on 81, and H. G. § 332. The **αὐτοῦ** at the end, however, seems so weak as to raise a more serious doubt as to the authenticity of the line, which is in itself rather flat, and precisely of the sort which would be likely to be interpolated in the age of Hesiod or the "seven sages" (Döderlein conj. *αὖ τοῦ*).

221. **βεβήκει,** "the pf. *βέβηκα* expresses the attitude of walking, the step or stride; hence *βεβήκει*, 'was in act to go,' comes to mean 'started to go' (not 'had gone')."—Mr. Monro.

223. **ἀταρτηροῖς,** a word of doubtful origin; Hesych. **ἀταρτᾶται·** *λυπεῖ, βλάπτει.* Cf. β 243, *Μέντορ ἀταρτηρέ.*

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"οἰνοβαρές, κυνὸς ὄμματ' ἔχων, κραδίην δ' ἐλάφοιο,
οὔτε ποτ' ἐς πόλεμον ἅμα λαῷ θωρηχθῆναι
οὔτε λόχονδ' ἰέναι σὺν ἀριστήεσσιν 'Αχαιῶν
τέτληκας θυμῷ· τὸ δέ τοι κὴρ εἴδεται εἶναι.
ἦ πολὺ λώϊόν ἐστι κατὰ στρατὸν εὐρὺν 'Αχαιῶν
δῶρ' ἀποαιρεῖσθαι, ὅς τις σέθεν ἀντίον εἴπῃ·
δημοβόρος βασιλεύς, ἐπεὶ οὐτιδανοῖσιν ἀνάσσεις·
ἦ γὰρ ἄν, 'Ατρεΐδη, νῦν ὕστατα λωβήσαιο.
ἀλλ' ἔκ τοι ἐρέω καὶ ἐπὶ μέγαν ὅρκον ὀμοῦμαι·
ναὶ μὰ τόδε σκῆπτρον· τὸ μὲν οὔ ποτε φύλλα καὶ ὄζους
φύσει, ἐπεὶ δὴ πρῶτα τομὴν ἐν ὄρεσσι λέλοιπεν,
οὐδ' ἀναθηλήσει· περὶ γάρ ῥά ἑ χαλκὸς ἔλεψεν
φύλλα τε καὶ φλοιόν· νῦν αὖτέ μιν υἷες 'Αχαιῶν
ἐν παλάμῃς φορέουσι δικασπόλοι οἵ τε θέμιστας
πρὸς Διὸς εἰρύαται· ὁ δέ τοι μέγας ἔσσεται ὅρκος·
ἦ ποτ' 'Αχιλλῆος ποθὴ ἵξεται υἷας 'Αχαιῶν
σύμπαντας· τότε δ' οὔ τι δυνήσεαι ἀχνύμενός περ
χραισμεῖν, εὖτ' ἂν πολλοὶ ὑφ' Ἕκτορος ἀνδροφόνοιο
θνήσκοντες πίπτωσι· σὺ δ' ἔνδοθι θυμὸν ἀμύξεις
χωόμενος, ὅ τ' ἄριστον 'Αχαιῶν οὐδὲν ἔτισας."
ὣς φάτο Πηλεΐδης, ποτὶ δὲ σκῆπτρον βάλε γαίῃ

225. For the dog as the type of shamelessness, cf. 159, and the curious compar. *κύντερος*.

226. Observe the distinction between *πόλεμος*, open battle in which the whole host (*λαός*) is engaged, and *λόχος*, the heroic "forlorn hope," reserved for the *élite* (*ἀριστῆες*). As a test of courage the *λόχος* is vividly described in N 275-286.

228. **κήρ**, cf. Γ 454, *ἶσον γάρ σφιν πᾶσιν ἀπήχθετο κηρὶ μελαίνῃ*.

230. **ἀποαιρεῖσθαι**, so 275, but *ἀφαιρεῖται*, 182, etc. There is no plausible explanation of these occasional signs of an evanescent initial consonant (Curt. *Et.* p. 557).

231. **δημοβόρος**, devourer of the common stock. For *δῆμος* in this sense see on B 547, Σ 301. For the exclamatory nom. H. G. § 163. **οὐτιδανοῖσι**, men of naught; cf. 293-4, which explain the *γάρ*, "else," in the next line. For the form compare *ἠπεδανός* by *ἤπιος*. For **λωβήσαιο** we should rather have expected the aor. indic.; cf. on E 311, Γ 223.

234. The **σκῆπτρον** does not belong to Achilles, but is that which is handed by the herald to the speaker as a sign that he is "in possession of the house." See Σ 505, Ψ 566, β 37.

235. **πρῶτα**, "at the first," *i.e.* once for all, just as in T 9; cf. A 6, Z 489, etc. So *ubi primum*, "as soon as ever."

238. **δικασπόλος**, *qui jus colit*, see on 63; the *σ*, however, is unexplained, as compounds are not formed directly from the acc. **θέμιστας εἰρύαται**, guard (216) the traditions, which are deposited as a sacred mystery in the keeping of the kings. So in old Iceland and Ireland law was a tradition preserved entirely by the special knowledge of a few men; the plur. *θέμιστες* is used exactly in the sense of our "precedents."

239. **πρὸς Διός**, like *de par le Roi*, by commission of Zeus. Cf. ξ 57, *πρὸς γὰρ Διός εἰσιν ξεῖνοι*, and I 99. Or we may take it with *θέμιστας*, laws given by Zeus. **ὅρκος** is here used in the primitive sense of the object sworn by.

242. **ὑπό**, because *πίπτωσι* is in sense a passive, as P 428; so also with *φεύγω*, *πάσχω*, etc.

244. **ὅ τ'**, sc. *ὅ τε* = *ὅτι τε*. On the difficult question of the elision of *ὅτι* see H. G. § 269 *ad fin.*

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χρυσείοις ἥλοισι πεπαρμένον, ἕζετο δ' αὐτός·
Ἀτρεΐδης δ' ἑτέρωθεν ἐμήνιε. τοῖσι δὲ Νέστωρ
ἡδυεπὴς ἀνόρουσε, λιγὺς Πυλίων ἀγορητής,
τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδή.
τῷ δ' ἤδη δύο μὲν γενεαὶ μερόπων ἀνθρώπων
ἐφθίαθ', οἵ οἱ πρόσθεν ἅμα τράφεν ἠδὲ γένοντο
ἐν Πύλῳ ἠγαθέῃ, μετὰ δὲ τριτάτοισιν ἄνασσεν.
ὅ σφιν ἐὺ φρονέων ἀγορήσατο καὶ μετέειπεν·
"ὢ πόποι, ἦ μέγα πένθος Ἀχαιίδα γαῖαν ἱκάνει·
ἦ κεν γηθήσαι Πρίαμος Πριάμοιό τε παῖδες,
ἄλλοι τε Τρῶες μέγα κεν κεχαροίατο θυμῷ,
εἰ σφῶιν τάδε πάντα πυθοίατο μαρναμένοιιν,
οἳ περὶ μὲν βουλὴν Δαναῶν, περὶ δ' ἐστὲ μάχεσθαι.
ἀλλὰ πίθεσθ'· ἄμφω δὲ νεωτέρω ἐστὸν ἐμεῖο.
ἤδη γάρ ποτ' ἐγὼ καὶ ἀρείοσιν ἠέ περ ὑμῖν
ἀνδράσιν ὡμίλησα, καὶ οὔ ποτέ μ' οἵ γ' ἀθέριζον.

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246. The golden nails fastened the blade to the handle; cf. Λ 29, and a full explanation of the whole question in Helbig, *H. E.* pp. 238 ff.

249. The **καί** is very unusual as introducing a merely epexegetic sentence—in this case merely an expansion of what has already been said.

250. Nestor is represented as having lived through more than two generations, and still being a king in the third; *i.e.* between his 70th and 100th years, if with the Greeks we count three *γενεαί* to a century. In γ 245 he is said to have *reigned over* three generations, which seems to be an instance of the growth of the legendary into the miraculous. **μερόπων**, an epithet of which the real sense was in all probability forgotten in Homeric days, as it is used only in purely stereotyped connexion with ἄνθρωποι (exc. B 285, *q.v.*) We can only say with confidence that it does *not* mean "articulate," *μερίζοντες τὴν ὄπα*, as in so ancient a word the *F* of *Fόψ* would not be neglected. The other derivations which have been proposed are quite problematical.

251. **τράφεν ἠδ' ἐγένοντο**—for the *ὕστερον πρότερον* cf. μ 134, *θρέψασα τεκοῦσά τε μήτηρ*, and elsewhere. **ἐφθίατο** is probably plpf., but it might be aor.

252. **ἠγάθεος**, an epithet, like *ζάθεος*, applied only to places; no doubt both mean "divine," as they are only applied to localities connected with particular gods. We should perhaps read *ἀγάθεος* (from *ἄγαν*), the first syllable being lengthened metrically. *ἠγ.* is used of Pytho (θ 80), Lemnos (B 722), and *Νυσήιον* (Z 133). It has been thought that it is another form of *ἀγαθός*, which is, however, never applied to localities.

257. For the construction cf. λ 505, *Πηλῆος ἀμύμονος οὔτι πέπυσμαι*; lit. "if they were to hear all this about you fighting." *πυθέσθαι τινος* for *περί τινος*, as O 224, etc.; cf. *εἰπεῖν τινος*, λ 174; *ὡς γνῶ χωομένοιο*, Δ 357; cf. H. G. § 151 *d*.

258. Construe *περίεστε μὲν βουλὴν Δαναῶν, περίεστε δὲ μάχεσθαι*; cf. *περίειμι γυναικῶν*, τ 326. For the co-ordination of substantive and infin., O 642 *ἀμείνων παντοίας ἀρετάς, ἠμὲν πόδας ἠδὲ μάχεσθαι*. The edition called the *πολύστιχος*, of which we know nothing, read *βουλῇ*.

260. **ὑμῖν**, so Zenod., and a few MSS.: Ar. A D read *ἡμῖν*, thus saving Nestor's politeness at the cost of his point. Ar.'s objection to Zenod. reading is *ἐφύβριστος ὁ λόγος*; in other words, he wished to import into heroic language the conventional mock-modesty of the Alexandrian Court. The whole meaning of Nestor's speech is that he himself is the peer of better men than those he is advising (*v.* Cobet, M. C. p. 229).

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οὐ γάρ πω τοίους ἴδον ἀνέρας οὐδὲ ἴδωμαι,
οἷον Πειρίθοόν τε Δρύαντά τε ποιμένα λαῶν
Καινέα τ' Ἐξάδιόν τε καὶ ἀντίθεον Πολύφημον
[Θησέα τ' Αἰγεΐδην, ἐπιείκελον ἀθανάτοισιν].
κάρτιστοι δὴ κεῖνοι ἐπιχθονίων τράφεν ἀνδρῶν·
κάρτιστοι μὲν ἔσαν καὶ καρτίστοις ἐμάχοντο,
φηρσὶν ὀρεσκῴοισι, καὶ ἐκπάγλως ἀπόλεσσαν.
καὶ μὲν τοῖσιν ἐγὼ μεθομίλεον ἐκ Πύλου ἐλθών,
τηλόθεν ἐξ ἀπίης γαίης· καλέσαντο γὰρ αὐτοί·
καὶ μαχόμην κατ' ἔμ' αὐτὸν ἐγώ· κείνοισι δ' ἂν οὔ τις
τῶν, οἳ νῦν βροτοί εἰσιν ἐπιχθόνιοι, μαχέοιτο.
καὶ μέν μευ βουλέων ξύνιεν πείθοντό τε μύθῳ.
ἀλλὰ πίθεσθε καὶ ὔμμες, ἐπεὶ πείθεσθαι ἄμεινον.
μήτε σὺ τόνδ' ἀγαθός περ ἐὼν ἀποαίρεο κούρην,
ἀλλ' ἔα, ὥς οἱ πρῶτα δόσαν γέρας υἷες Ἀχαιῶν·
μήτε σύ, Πηλεΐδη, θέλ' ἐριζέμεναι βασιλῆι
ἀντιβίην, ἐπεὶ οὔ ποθ' ὁμοίης ἔμμορε τιμῆς

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262. Cf. ζ 201, *οὐκ ἔσθ' οὗτος ἀνὴρ διερὸς βροτὸς οὐδὲ γένηται.* The subjunctive is an emphatic future, see H. G. § 276, *a*.

263. **οἷον Πειρίθοον,** accus. by attraction to the case of *τοίους*, for *οἷος ἦν Πειρίθοος*. The names are those of the chiefs of the Lapithai.

265. This line is quoted by Pausanias (X 29, 4), and is found added by later hands in a few MSS.; it is no doubt the interpolation of a patriotic Athenian, from the pseudo-Hesiodean "Shield of Herakles," 182. Theseus is mentioned again only in λ 322, 631, both doubtful passages; the latter indeed is expressly said by tradition to be an interpolation of Peisistratos—in this case a mere personification of Athenian patriotism.

268. The fight of the Centaurs and Lapithai is mentioned at some length in φ 295-304, and is alluded to in B 743, where the word *φῆρες* is again used. It is no doubt an Aeolic form for *θῆρες*, "wild men." There is no allusion in Homer to the mixed bodies of the later legend, and it is very probable that he conceived them as purely human beings; the myth may very likely refer to ancient struggles with a primitive race of autochthones. The last half of the compound **ὀρεσκῷοι** is possibly connected with *κοῖ-τος* (*κεῖμαι*), and means "couching in the mountains"; or else from *κῶς* or *κόος* = a cave (Hesych.); cf. ι 155, *αἶγας ὀρεσκῴους.* In that case we should read *ὀρεσκόϊος* for *-κόϝ-ιος*.

270. **ἀπίης** is generally derived from *ἀπό* as = "distant"; but there is hardly a Greek analogy for such a formation. It is used by Aesch., Soph., and others, as a name of Peloponnesos (*ἀπία γῆ*), and may be the same here in spite of the difference of quantity. For a suggested etymology see Curtius, *Et.* p. 469.

271. **κατ' ἔμ' αὐτὸν,** "for my own hand," as we say; as a champion acting independently. Cf. in a slightly different sense *κατὰ σφέας μαχέονται*, B 366.

272. **βροτοὶ ἐπιχθόνιοι** together form the predicate.

275. **ἀποαίρεο**; for this syncopated form (for *-ρέεο*) cf. H. G. § 5 (and Fritzsch in Curt. *Stud.* vi. 128); so Ω 202, β 202, etc.

277. Aristarchus read *Πηλείδῆθελ'*, or, as we should write it, *Πηλείδη ἔθελ'*, on the ground that *ἐθέλειν* is the only Homeric form. But it is better to admit the possibility of a single appearance of a form so common in later Greek than to have recourse to an unparalleled synizesis, rendered the harsher by the slight pause after *Πηλεΐδη*. (See H. G. § 378.)

278. **οὐχ ὁμοίης** = "very different" by litotes; cf. E 441; *non simili poena*, *Aen.* 1, 136. It has been objected, with force, to this line and the next that they

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σκηπτοῦχος βασιλεύς, ᾧ τε Ζεὺς κῦδος ἔδωκεν.
εἰ δὲ σὺ καρτερός ἐσσι, θεὰ δέ σε γείνατο μήτηρ,
ἀλλ' ὅδε φέρτερός ἐστιν, ἐπεὶ πλεόνεσσιν ἀνάσσει.
Ἀτρεΐδη, σὺ δὲ παῦε τεὸν μένος· αὐτὰρ ἐγώ γε
λίσσομ' Ἀχιλλῆι μεθέμεν χόλον, ὃς μέγα πᾶσιν
ἕρκος Ἀχαιοῖσιν πέλεται πολέμοιο κακοῖο."
τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων·
"ναὶ δὴ ταῦτά γε πάντα, γέρον, κατὰ μοῖραν ἔειπες.
ἀλλ' ὅδ' ἀνὴρ ἐθέλει περὶ πάντων ἔμμεναι ἄλλων,
πάντων μὲν κρατέειν ἐθέλει, πάντεσσι δ' ἀνάσσειν,
πᾶσι δὲ σημαίνειν, ἅ τιν' οὐ πείσεσθαι ὀίω.
εἰ δέ μιν αἰχμητὴν ἔθεσαν θεοὶ αἰὲν ἐόντες,
τοὔνεκά οἱ προθέουσιν ὀνείδεα μυθήσασθαι;"

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are a pointless generality here, as Achilles is just as much a *σκηπτοῦχος βασιλεύς* as Agamemnon; the real ground for his yielding is given by 281.

280. The antithesis of *καρτερός* and *φέρτερος* ("in greater place") is the same as in 178, 186. The similarity of the terminations has its effect, though they are of course different in origin and meaning as well as accent.

282-4. The connexion of thought in these three lines is not very clear, and has given rise to suspicions of interpolation, which do not seem to me justifiable. The reiterated entreaty, the almost pathetic appeal to personal influence, is entirely in accordance with Nestor's character, human nature, and the necessities of the situation, which is not one where we need demand strict logical consistency. Nestor, after appealing equally to both, ends with an especial prayer to Agamemnon, who is obviously the offending party. **αὐτὰρ ἐγώ γε,** "Nay, it is I, Nestor, who ask it." There is no antithesis with *σὺ δέ*, which is merely the common use of the pronoun after a vocative; *αὐτάρ* is not adversative except in so far as it marks the transition to a new line of remonstrance.

283. **Ἀχιλλῆι** may be taken with *χόλον* (thine anger with Achilles), or better, on account of the order of the words, with *μεθέμεν* as a sort of "dat. commodi," "relax in favour of Achilles." Cf. *μέθιεν χαλεποῖο χόλοιο Τηλεμάχῳ*, *φ* 377. **μέγα** is perhaps an adverb, such as continually precedes *πάντες*; cf. 78, *μέγα πάντων Ἀργείων κρατέει*, and *εὖ πάντα, μάλα πάντα, ἅμα πάντα*, often.

287-9. The tautological repetitions of these three lines are very suitable to unreasoning fury; they have to do duty for arguments.

289. **σημαίνειν** with dat. = to give orders, as B 805. **τινα,** "one," a general expression in form, though Agamemnon is of course thinking of himself. Nägelsbach compares Soph. *Ant.* 751, *ἡ δ' οὖν θανεῖται καὶ θανοῦσ' ὀλεῖ τινα* (sc. *ἐμέ*).

291. **προθέουσιν**—(*ἡ διπλῆ*) *ὅτι συνήθως ἑαυτῷ προθέουσι τὰ ὀνείδη*, *i.e.* the plural verb with the neuter plural is in accordance with the poet's practice. We are not told how Ar. explained this difficult expression. Mr. Monro compares, for the "half personified" *ὀνείδεα*, Herod. vii. 160, *ὀνείδεα κατιόντα ἀνθρώπῳ φιλέει ἐπανάγειν τὸν θυμόν* (though the other passage which he quotes from i. 112 seems to weaken the relevancy of this); and for the use of *προθέω*, *ω* 319, *ἀνὰ ῥῖνας . . . δριμὺ μένος προὔτυψε* (where *μένος* is rather a physical conception than a personification, cf. *μένος πνείοντες*). He translates "'therefore do his revilings dash forward to be spoken?' *i.e.* 'is that a reason for this outburst of abuse?'" The extreme harshness of this metaphor has led most recent editors to regard *προθέουσι* as another form for *προτιθέασιν*, "do they set before him, *i.e.* put in his mouth, revilings for him to utter." This certainly gives a better sense, but no satisfactory analogy for the form of the verb has been given (there is a doubtful *ἀνέθει* in an Ionic inscription, C. I. 1195; *v.* Curtius, *Verb.* i. 213). Perhaps Bekker's suggestion, *προθέωσι*, deserves more consideration

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τὸν δ' ἄρ' ὑποβλήδην ἠμείβετο δῖος Ἀχιλλεύς·
"ἦ γάρ κεν δειλός τε καὶ οὐτιδανὸς καλεοίμην,
εἰ δὴ σοὶ πᾶν ἔργον ὑπείξομαι, ὅττι κεν εἴπῃς·
ἄλλοισιν δὴ ταῦτ' ἐπιτέλλεο, μὴ γὰρ ἐμοί γε
[σήμαιν'· οὐ γὰρ ἐγώ γ' ἔτι σοι πείσεσθαι ὀίω.]
ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῇσιν·
χερσὶ μὲν οὔ τοι ἐγώ γε μαχήσομαι εἵνεκα κούρης
οὔτε σοὶ οὔτε τῳ ἄλλῳ, ἐπεί μ' ἀφέλεσθέ γε δόντες·
τῶν δ' ἄλλων, ἅ μοι ἔστι θοῇ παρὰ νηὶ μελαίνῃ,
τῶν οὐκ ἄν τι φέροις ἀνελὼν ἀέκοντος ἐμεῖο.
εἰ δ' ἄγε μὴν πείρησαι, ἵνα γνώωσι καὶ οἵδε·
αἶψά τοι αἷμα κελαινὸν ἐρωήσει περὶ δουρί."
ὣς τώ γ' ἀντιβίοισι μαχησαμένω ἐπέεσσιν
ἀνστήτην, λῦσαν δ' ἀγορὴν παρὰ νηυσὶν Ἀχαιῶν.
Πηλεΐδης μὲν ἐπὶ κλισίας καὶ νῆας ἐίσας

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than it has received. The subjunctive might be explained as one of expectation: "are we to look for them to suggest words of insult." If this be not accepted, I see no choice but to regard the passage as hopelessly corrupted.

292. **ὑποβλήδην,** interrupting; cf. *ὑββάλλειν*, T 80: *ὑποβαλὼν τὸν ἴδιον λόγον*, Schol. B. Observe that Achilles begins without the usual formula of address.

294. **ὑπείξομαι,** future rather than aor. subj., cf. 61. There is a slight change of attitude, as so often happens, after the opt. *καλεοίμην*: what Achilles in 293 conceives only as a supposition he here vividly realizes as an admitted fact (this is of course the same, however we take *ὑπείξομαι*).

295. (*ἡ διπλῆ*) *ὅτι κοινὸν τὸ* **ἐπιτέλλεο** *καὶ ὁ* **γὰρ** *περισσός. οὕτως δὲ γίνεται περισσὸς ὁ ἑξῆς· διὸ ἀθετεῖται*, Ariston. (emended by Cobet). *I.e.* Ar. obelized 296 on the ground that *σήμαινε* had been added in order to supply a verb which was wrongly supposed to be required by the second clause of 295. This is a fertile source of interpolation of whole lines; *e.g.* Ω 558, Φ 570. For the use of *μή* without a finite verb see the instructive remarks of Lange, EI, p. 468, where for *γάρ* he compares *αἲ γάρ* in wishes.

298. **χερσὶ μέν,** as though he meant to continue, "but by abstention from war I will." But in 300 the course of thought is changed, and *τῶν* **ἄλλων** is made the antithesis to *κούρης*.

299. **ἀφέλεσθέ γε δόντες:** Achilles recognizes that the *γέρας* is a free gift, not a matter of right, like the share of the spoil.

302. **εἰ δ' ἄγε**; here, as in its other uses, *εἰ* is what Lange calls an "adhibitive" particle as opposed to the "prohibitive" *μή*; it may be compared to our familiar "look here"; the speaker appropriates to himself the thought which he expresses —whether wish, supposition, or, as here, command, just as by *μή* he rejects it. Cf. I 46, *εἰ δὲ φευγόντων*. Any ellipse (as *εἰ βούλει*) is totally inadmissible.

303. **ἐρωήσει** only in this line (=π 441) means "flow," and cannot be separated from root *sru*. The connexion of this with the usual sense, to hang back, and of both with the subst. *ἐρωή*, is very obscure.

306. **ἐίσας,** a form found only in the fem. with cases of *νηῦς, ἀσπίς, δαίς*; in Od. only *φρένας*, and once besides B 765. In the last passage it clearly means *ἴσας*, but in the other cases this is by no means certain. *ἀσπὶς πάντοσ' ἐίση* is explained as "having the rim always at an equal distance from the centre"; which seems a geometrical rather than a Homeric phrase for "round." So with *δαίς* it cannot always mean "equal," but at most "well-proportioned"; see on H 320. Of ships it is commonly explained "equal on both sides," symmetrical; but here we should expect *ἀμφί* to be added. But no certain explanation has been given. Hesych. has *εἶσον· ἀγαθόν*, but this may only be deduced from the considerations already given. Ahrens would derive it

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ἤιε σύν τε Μενοιτιάδῃ καὶ οἷς ἑτάροισιν,
Ἀτρεΐδης δ' ἄρα νῆα θοὴν ἅλαδε προέρυσσεν,
ἐν δ' ἐρέτας ἔκρινεν ἐείκοσιν, ἐς δ' ἑκατόμβην
βῆσε θεῷ, ἀνὰ δὲ Χρυσηΐδα καλλιπάρῃον
εἷσεν ἄγων· ἐν δ' ἀρχὸς ἔβη πολύμητις Ὀδυσσεύς.
οἱ μὲν ἔπειτ' ἀναβάντες ἐπέπλεον ὑγρὰ κέλευθα,
λαοὺς δ' Ἀτρεΐδης ἀπολυμαίνεσθαι ἄνωγεν.
οἱ δ' ἀπελυμαίνοντο καὶ εἰς ἅλα λύματ' ἔβαλλον,
ἔρδον δ' Ἀπόλλωνι τεληέσσας ἑκατόμβας
ταύρων ἠδ' αἰγῶν παρὰ θῖν' ἁλὸς ἀτρυγέτοιο·
κνίση δ' οὐρανὸν ἷκεν ἑλισσομένη περὶ καπνῷ.
ὣς οἱ μὲν τὰ πένοντο κατὰ στρατόν· οὐδ' Ἀγαμέμνων
λῆγ' ἔριδος, τὴν πρῶτον ἐπηπείλησ' Ἀχιλῆι,
ἀλλ' ὅ γε Ταλθύβιόν τε καὶ Εὐρυβάτην προσέειπεν,
τώ οἱ ἔσαν κήρυκε καὶ ὀτρηρὼ θεράποντε·
"ἔρχεσθον κλισίην Πηληιάδεω Ἀχιλῆος·
χειρὸς ἑλόντ' ἀγέμεν Βρισηΐδα καλλιπάρῃον·
εἰ δέ κε μὴ δώῃσιν, ἐγὼ δέ κεν αὐτὸς ἕλωμαι
ἐλθὼν σὺν πλεόνεσσι· τό οἱ καὶ ῥίγιον ἔσται."
ὣς εἰπὼν προΐει, κρατερὸν δ' ἐπὶ μῦθον ἔτελλεν.
τὼ δ' ἀέκοντε βάτην παρὰ θῖν' ἁλὸς ἀτρυγέτοιο,
Μυρμιδόνων δ' ἐπί τε κλισίας καὶ νῆας ἱκέσθην.
τὸν δ' εὗρον παρά τε κλισίῃ καὶ νηὶ μελαίνῃ
ἥμενον· οὐδ' ἄρα τώ γε ἰδὼν γήθησεν Ἀχιλλεύς.

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from root *Fικ*, for *εἴση*, "seemly"; the form *ἔισσος* exists in Doric. Göbel and others refer it to *Fιδ*, "conspicuous, splendid"; but this sense can hardly be got from a root which means "to discern." In this uncertainty it is perhaps best to adhere to the traditional connexion with *ἶσος* (*FίσFος*, Curt. *Et.* no. 569).

307. The story of Troy is regarded as familiar, even apart from the Iliad; for Patroklos, like Agamemnon in l. 7, is first introduced by his patronymic alone.

314. Perhaps the Greeks had abstained from ablution during the plague in sign of mourning, and now typically threw off their sin, the restitution having been made. **εἰς ἅλα,** because *θάλασσα κλύζει πάντα τἀνθρώπων κακὰ* (Eur. *I. T.* 1193). **λύματα,** defilement, as in Ξ 170 (Ἥρη), *ἀπὸ χροὸς ἱμερόεντος λύματα πάντα κάθηρεν*. Thus it is meant that they washed in the sea, not that they washed on land and threw the defiled water into the sea. Cf. *καθάρματα* in Aesch. *Cho.* 98. **ἄνωγεν,** an aor. form, as E 805. Some would write *ἀνώγει* in order that, as a pluperfect, it might come under the analogy of the common form *ἄνωγα*. But the aor. form is guaranteed by an interesting inscription in the Cyprian dialect (Collitz, p. 29). Cf. H. G. § 27.

317. **περὶ καπνῷ,** for *περί* meaning *inside*, cf. X 95, of a snake, *ἑλισσόμενος περὶ χειῇ*, and Π 157 *περὶ φρεσὶν ἄσπετος ἀλκή*.

320. Both these names are legendary names of heralds generally; for the hereditary heralds of Sparta were called Talthybiadae, and Eurybates is the herald also of Odysseus, B 184.

325. **ῥίγιον,** a comparative (cf. *ῥίγιστα*, E 873) formed directly from the substantive *ῥῖγος*, cf. *κύντερος*, *ἐχθίων*, *κύδιστος*, *κέρδιον*.

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τὼ μὲν ταρβήσαντε καὶ αἰδομένω βασιλῆα
στήτην, οὐδέ τί μιν προσεφώνεον οὐδ' ἐρέοντο·
αὐτὰρ ὁ ἔγνω ᾗσιν ἐνὶ φρεσὶ φώνησέν τε·
“ χαίρετε, κήρυκες, Διὸς ἄγγελοι ἠδὲ καὶ ἀνδρῶν·
ἆσσον ἴτ'· οὔ τί μοι ὔμμες ἐπαίτιοι, ἀλλ' Ἀγαμέμνων,
ὃ σφῶι προΐει Βρισηΐδος εἵνεκα κούρης.
ἀλλ' ἄγε, διογενὲς Πατρόκλεις, ἔξαγε κούρην
καί σφωιν δὸς ἄγειν. τὼ δ' αὐτὼ μάρτυροι ἔστων
πρός τε θεῶν μακάρων πρός τε θνητῶν ἀνθρώπων
καὶ πρὸς τοῦ βασιλῆος ἀπηνέος, εἴ ποτε δὴ αὖτε
χρειὼ ἐμεῖο γένηται ἀεικέα λοιγὸν ἀμῦναι
τοῖς ἄλλοις. ἦ γὰρ ὅ γ' ὀλοιῇσι φρεσὶ θύει,
οὐδέ τι οἶδε νοῆσαι ἅμα πρόσσω καὶ ὀπίσσω,
ὅππως οἱ παρὰ νηυσὶ σόοι μαχεοίατ' Ἀχαιοί.”
ὣς φάτο, Πάτροκλος δὲ φίλῳ ἐπεπείθεθ' ἑταίρῳ,
ἐκ δ' ἄγαγε κλισίης Βρισηΐδα καλλιπάρῃον,
δῶκε δ' ἄγειν. τὼ δ' αὖτις ἴτην παρὰ νῆας Ἀχαιῶν,
ἡ δ' ἀέκουσ' ἅμα τοῖσι γυνὴ κίεν. αὐτὰρ Ἀχιλλεὺς
δακρύσας ἑτάρων ἄφαρ ἕζετο νόσφι λιασθεὶς
θῖν' ἔφ' ἁλὸς πολιῆς, ὁρόων ἐπὶ οἴνοπα πόντον·

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331. **ταρβήσαντε,** the aor. seems to mean “struck with alarm” at his look (*δεινὸς ἀνήρ· τάχα κεν καὶ ἀναίτιον αἰτιόῳτο*, Patroklos says, Λ 654); while the pres. *αἰδομένω* implies their permanent respect. For the juxtaposition of the two ideas compare the favourite *δεινὸς αἰδοῖός τε*.

334. **Διὸς ἄγγελοι,** cf. Θ 517, *κήρυκες διίφιλοι*. The herald has no connexion with Hermes till post-Homeric times.

336. For the difference between **σφῶι** and **σφωιν** (338) see on l. 8; H. G. § 103.

339. **πρός,** before the face of; the phrase occurs occasionally in later Greek, *e.g.* Xen. *Anab.* i. 6, 6, *βουλευόμενος ὅ τι δίκαιόν ἐστι καὶ πρὸς θεῶν καὶ πρὸς ἀνθρώπων*. Hence the use in oaths and entreaties, *πρὸς πατρὸς γουνάζομαι*, etc. It seems to be derived from the purely local sense, as in *πρὸς ἁλὸς*, “in the direction of the sea”; *πρὸς Διὸς εἰρύαται*, 239, *q.v.*: cf. Ζ 456.

340. **τοῦ βασιλῆος ἀπηνέος,** him the king untoward. The order of the words shews that *τοῦ* is not the article. **ἀπηνής,** lit. with averted face (cf. Skt. *âna* = mouth, face; *πρηνής*, *ὑπήνη* = that which is under the mouth), of one who turns away from the suppliant; opposed to *προσηνής*. **εἴ ποτε δὴ αὖτε** is the reading recommended by analogy; MSS. *δ' αὖτε*, but there is no place here for *δέ*. See note on 540, and H. G. § 350. **αὖτε,** hereafter, as in Ε 232, Η 30, etc.

343. “To look before and after” is, as in *Hamlet*, the prerogative of reason, which argues from the past to the future.

344. **ὅππως,** here an adv. of manner, “how his men might fight,” clearly shewing the transition to the final use. **μαχεοίατ'** is a conj. (Barnes) for *μαχέοιντο* of MSS., which is intolerable both because of the hiatus in this place, and because the form *-οιντο* nowhere else occurs in Homer. Porson conj. *μαχέωνται*, Bekker *μαχέονται* (fut. indic., Β 366); but the opt. is better, as removing the idea from the region of assertion (indic.) or expectation (subj.) to that of imagination.

350. **ἐπὶ οἴνοπα,** so MSS.; Ar. *ἐπ' ἀπείρονα*, perhaps on the ground that *οἴνοπα* is inconsistent with *πολιῆς*. But, if the epithets are to be pressed, it might be urged that there is very vivid truth in the contrast of the “purple deep” with the greenish gray of the shallow water near the shore, which is almost

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πολλὰ δὲ μητρὶ φίλῃ ἠρήσατο χεῖρας ὀρεγνύς·
“μῆτερ, ἐπεί μ' ἔτεκές γε μινυνθάδιόν περ ἐόντα,
τιμήν πέρ μοι ὄφελλεν Ὀλύμπιος ἐγγυαλίξαι
Ζεὺς ὑψιβρεμέτης· νῦν δ' οὐδέ με τυτθὸν ἔτισεν.
ἦ γάρ μ' Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων
ἠτίμησεν· ἑλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας.”
ὣς φάτο δάκρυ χέων, τοῦ δ' ἔκλυε πότνια μήτηρ
ἡμένη ἐν βένθεσσιν ἁλὸς παρὰ πατρὶ γέροντι.
καρπαλίμως δ' ἀνέδυ πολιῆς ἁλὸς ἠύτ' ὀμίχλη,
καί ῥα πάροιθ' αὐτοῖο καθέζετο δάκρυ χέοντος,
χειρί τέ μιν κατέρεξεν, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
“τέκνον, τί κλαίεις; τί δέ σε φρένας ἵκετο πένθος;
ἐξαύδα, μὴ κεῦθε νόῳ, ἵνα εἴδομεν ἄμφω.”
τὴν δὲ βαρὺ στενάχων προσέφη πόδας ὠκὺς Ἀχιλλεύς·
“οἶσθα· τί ἦ τοι ταῦτα ἰδυίῃ πάντ' ἀγορεύω;
ᾠχόμεθ' ἐς Θήβην, ἱερὴν πόλιν Ἠετίωνος,
τὴν δὲ διεπράθομέν τε καὶ ἤγομεν ἐνθάδε πάντα.

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always the meaning of ἅλς. Φ 59 is almost the only exception. Ameis thinks that the “infinite” sea intensifies the feeling of despair and desolation — a German rather than a Greek idea.

352. The **γε** and **περ** seem to indicate a change in the thought while it is being uttered. There is a contrast between *ἔτεκες* and *μινυνθάδιον*, as though Achilles meant, “it was you that gave me life, short though that life may be”; and *μινυνθάδιον* is then marked by *περ* as the emphatic word for what follows, the claim which he has upon Zeus. Or we may take *ἔτεκες* as involving the claim, the divinity of his mother being understood: “since you, a goddess, bore me, the gods should have dealt better by me.” Perhaps there is a mixture of both. In the first case *περ* must mean “very,” without involving the idea of “although.”

353. Here **περ** = at all events: “my life being short should at least be glorious.” **ὄφελλεν** = ὤφειλε, not to be confused with the quite distinct ὀφέλλω = *augeo*.

356. **αὐτός**, by his own arbitrary will, not in the name of justice. **ἀπούρας** = ἀπό-Fρα-ς, root *var* (Lat. *verrere*?), from ἀπ-αυράω, cf. ἀπο-Fέρσειε, Φ 283, 329 (Curt. *Et.* no. 497, *b.*)

358. The **πατὴρ γέρων** or ἅλιος γέρων is known to later mythology as Nereus, but is never named in Homer. (In δ Proteus also is called ἅλιος γέρων.) The nymphs are named Νηρηΐδες only in a passage of doubtful authenticity, Σ 38-52.

361. **κατέρεξε**, stroked, so E 424, καρρέζουσα. This can hardly be connected with the ordinary sense of (F)ρέζω; Autenrieth refers it to root *reg* of ὀ-ρέγ-ω.

366-392 were condemned by Ar. as superfluous, and contradictory of 365. The real objection is, of course, that they are not required, at least from 368, for the sake of the hearer. For Θήβη see Z 397, B 691.

It is difficult to say whether **ἱερός** as applied to cities retains the primitive meaning of *strong* (Skt. *ishiras* for *isaras*, answering to Gk. ἰαρός). It seems to have this sense in Π 407, ἱερὸς ἰχθύς; but all the derivatives, ἱερεύς, ἱερήιον, etc., involve only the idea of “sacred.” Whatever, therefore, the origin of the epithet in these cases may have been, it can hardly have suggested the primitive meaning in Epic times; the secondary sense probably seemed natural from the fact that every town was under the patronage of some god—a relic no doubt of the feeling that such settlements were a departure from the normal pastoral life, and required a special sanction to make them possible.

367. **ἤγομεν** is properly used of *living*

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καὶ τὰ μὲν εὖ δάσσαντο μετὰ σφίσιν υἷες Ἀχαιῶν,
ἐκ δ' ἕλον Ἀτρεΐδῃ Χρυσηΐδα καλλιπάρῃον.
Χρύσης δ' αὖθ' ἱερεὺς ἑκατηβόλου Ἀπόλλωνος
ἦλθε θοὰς ἐπὶ νῆας Ἀχαιῶν χαλκοχιτώνων
λυσόμενός τε θύγατρα φέρων τ' ἀπερείσι' ἄποινα,
στέμματ' ἔχων ἐν χερσὶν ἑκηβόλου Ἀπόλλωνος
χρυσέῳ ἀνὰ σκήπτρῳ, καὶ λίσσετο πάντας Ἀχαιούς,
Ἀτρεΐδα δὲ μάλιστα δύω, κοσμήτορε λαῶν.
ἔνθ' ἄλλοι μὲν πάντες ἐπευφήμησαν Ἀχαιοὶ
αἰδεῖσθαί θ' ἱερῆα καὶ ἀγλαὰ δέχθαι ἄποινα·
ἀλλ' οὐκ Ἀτρεΐδῃ Ἀγαμέμνονι ἥνδανε θυμῷ,
ἀλλὰ κακῶς ἀφίει, κρατερὸν δ' ἐπὶ μῦθον ἔτελλεν.
χωόμενος δ' ὁ γέρων πάλιν ᾤχετο· τοῖο δ' Ἀπόλλων
εὐξαμένου ἤκουσεν, ἐπεὶ μάλα οἱ φίλος ἦεν,
ἧκε δ' ἐπ' Ἀργείοισι κακὸν βέλος· οἱ δέ νυ λαοὶ
θνῆσκον ἐπασσύτεροι, τὰ δ' ἐπῴχετο κῆλα θεοῖο
πάντῃ ἀνὰ στρατὸν εὐρὺν Ἀχαιῶν. ἄμμι δὲ μάντις
εὖ εἰδὼς ἀγόρευε θεοπροπίας ἑκάτοιο.
αὐτίκ' ἐγὼ πρῶτος κελόμην θεὸν ἱλάσκεσθαι·
Ἀτρεΐωνα δ' ἔπειτα χόλος λάβεν, αἶψα δ' ἀναστὰς
ἠπείλησεν μῦθον, ὃ δὴ τετελεσμένος ἐστίν.
τὴν μὲν γὰρ σὺν νηῒ θοῇ ἑλίκωπες Ἀχαιοὶ
ἐς Χρύσην πέμπουσιν, ἄγουσι δὲ δῶρα ἄνακτι·
τὴν δὲ νέον κλισίηθεν ἔβαν κήρυκες ἄγοντες
κούρην Βρισῆος, τήν μοι δόσαν υἷες Ἀχαιῶν.
ἀλλὰ σύ, εἰ δύνασαί γε, περίσχεο παιδὸς ἑοῖο

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things; here, in spite of the neuter *πάντα*, Achilles is thinking mainly of the captives.

372-379 are *verbatim* from 12-25.

383. **ἐπασσύτεροι,** the Alexandrian derivation from ἄγχι is no doubt correct: it means "close upon one another"; cf. *ἀσσοτέρω* as compar., *ρ* 572, *τ* 506. The *υ* is called Aeolic.

385. **ἑκάτοιο,** a short and almost familiar form (*Kosename*) for *ἑκατηβόλος*. Fick has shewn that this method of shortening is one which has very largely prevailed in the formation of Greek proper names.

388. The rhythm—a single word of two spondees filling the first foot—is almost unique in Homer, and seems to give the effect of weighty displeasure.

393. **ἑοῖο,** so four MSS., with Zenod: Ar. and most MSS. give *ἑῆος*. This form is supposed to come from *ἐύς* or *ἠύς*, "brave"; Ar. denying that *ἑός* could be used of any person but the third. Brugman, however, has shewn (*Ein Problem der Hom. Textkritik*) that the pronominal stem *sva* was originally applicable to all persons and numbers, the adjectival form meaning no more than "own"—in this case "thine own." That this was the original reading here and in a number of similar cases seems almost certain, from the fact that we never find *ἑῆος*, but always *ἑοῖο*, in those lines where the reference is to the third person; which would be a curious coincidence if *ἑῆος* was the original word, as it is obviously equally applicable in all cases. It is also certain that the Alexandrine poets (Ap. Rhodius, etc.)

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ἐλθοῦσ' Οὔλυμπόνδε Δία λίσαι, εἴ ποτε δή τι
ἢ ἔπει ὤνησας κραδίην Διὸς ἠὲ καὶ ἔργῳ.
πολλάκι γάρ σεο πατρὸς ἐνὶ μεγάροισιν ἄκουσα
εὐχομένης, ὅτ' ἔφησθα κελαινεφέι Κρονίωνι
οἴη ἐν ἀθανάτοισιν ἀεικέα λοιγὸν ἀμῦναι,
ὁππότε μιν ξυνδῆσαι Ὀλύμπιοι ἤθελον ἄλλοι,
Ἥρη τ' ἠδὲ Ποσειδάων καὶ Παλλὰς Ἀθήνη.
ἀλλὰ σὺ τόν γ' ἐλθοῦσα, θεά, ὑπελύσαο δεσμῶν,
ὦχ' ἑκατόγχειρον καλέσασ' ἐς μακρὸν Ὄλυμπον,
ὃν Βριάρεων καλέουσι θεοί, ἄνδρες δέ τε πάντες
Αἰγαίων'· ὁ γὰρ αὖτε βίῃ οὗ πατρὸς ἀμείνων·
ὅς ῥα παρὰ Κρονίωνι καθέζετο κύδεϊ γαίων·

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found various forms of the stem *sva* applied to other persons than the third, as they continually use them so in their imitative poetry. Brugman thinks that ἑῆος was introduced by Ar. from the false analogy of ξ 505, ο 450, where it means "a lord"; from ἐεύς = ἐσεύς (Lat. *erus* for *esus?*) (See for the opposite view, H. G. pp. 174-5. The passages where "ἑῆος is found for ἑοῖο, meaning *his own*" there quoted—Ξ 11, Σ 71, 138—must be an oversight; in the first case ἑῆος is not, according to La Roche's *Apparatus criticus*, found in a single MS.; in the other two it is given only by a small minority of the worst).

396. **σεο** must go with ἄκουσα. **πατρός** = my father's (Peleus'). Zenod. athetized 396-406, probably on the ground that it was superfluous for Achilles to tell his mother what she had done. But here of course the enlightenment of the reader is sufficient justification.

400. As the Scholiast remarks, these three divinities were the allies of the Greeks, which would be a strong argument for Thetis' prayer for help to the Trojans. For **Παλλὰς Ἀθήνη** Zenod. read Φοῖβος Ἀπολλών, which, as Ariston. remarks, ἀφαιρεῖται τὸ πιθανόν, spoils the effectiveness of the appeal.

403. The other instances in Homer of double names in the language of men and gods are Β 813, τὴν δ' ἤτοι ἄνδρες Βατίειαν κικλήσκουσιν, ἀθάνατοι δέ τε σῆμα πολυσκάρθμοιο Μυρίνης: Ξ 291, ὄρνιθι, ἥν τ' ἐν ὄρεσσιν χαλκίδα κικλήσκουσι θεοί, ἄνδρες δὲ κύμινδιν: Υ 74, Ξάνθον μὲν καλέουσι θεοί, ἄνδρες δὲ Σκάμανδρον. Cf. κ 305, μῶλυ δέ μιν καλέουσι θεοί: μ 61, Πλαγκτὰς δ' ἤ τοι τάς γε θεοὶ μάκαρες καλέουσιν. The natural supposition would be that the "divine" words are archaic survivals, perhaps from an older race. It is sometimes said that the divine name has usually a clearer meaning than the human, which might seem to overthrow such a supposition. But this is only the case with the χαλκίς and κύμινδις, and possibly Ξάνθος and Σκάμανδρος, which however look like different renderings of the same foreign word. μῶλυ is not a Greek form, nor is the theory borne out by isolated instances elsewhere, *e.g.* Diog. Laert. i. 11, 6, **ἔλεγεν** (ὁ Φερεκύδης) ὅτι οἱ θεοὶ τὴν τράπεζαν **θυωρὸν** καλοῦσιν. Again the Pelasgian Hermes was called Ἴμβρος; compare with this the statement of Steph. Byzant., Ἑρμοῦ, ὃν Ἴμβρον λέγουσι μάκαρες. Both Βριάρεως and Αἰγαίων may be equally referred to Greek roots (βρι of βριαρός, βριθύς, and αἰγίς, cf. Αἰγαῖον πέλαγος). The father of Briareus was, according to the legend, Poseidon, who himself was sometimes called Αἰγαίων or Αἰγαῖος. Zenod. read here ὁ γὰρ αὖτε βίῃ πολὺ φέρτατος ἦεν τῶν ὁπόσοι (so Bentley, MS. φέρτατος ἁπάντων ὁππόσοι) ναιουσ' ὑπὸ τάρταρον εὐρώεντα. The legend is one of a number referring to revolts against the Olympian gods, as of the Titans, Prometheus, etc. **αὖτε**, "again"; as Poseidon, in union with the other gods, was stronger than Zeus, so his son again was stronger than he. For **βίῃ** Ar. read βίην.

405. **γαίων** occurs only in this phrase, Ε 906 of Ares, Θ 51 and Λ 81 of Zeus. The line in Ε was rejected by Ar. on the ground that Ares could hardly be said to "rejoice in his glory" immediately after his ignominious defeat by a mortal.

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τὸν καὶ ὑπέδεισαν μάκαρες θεοὶ οὐδέ τ' ἔδησαν.
τῶν νῦν μιν μνήσασα παρέζεο καὶ λαβὲ γούνων,
αἴ κέν πως ἐθέλῃσιν ἐπὶ Τρώεσσιν ἀρῆξαι,
τοὺς δὲ κατὰ πρύμνας τε καὶ ἀμφ' ἅλα ἔλσαι Ἀχαιοὺς
κτεινομένους, ἵνα πάντες ἐπαύρωνται βασιλῆος,
γνῷ δὲ καὶ Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων
ἣν ἄτην, ὅ τ' ἄριστον Ἀχαιῶν οὐδὲν ἔτισεν."
τὸν δ' ἠμείβετ' ἔπειτα Θέτις κατὰ δάκρυ χέουσα·
" ὤ μοι, τέκνον ἐμόν, τί νύ σ' ἔτρεφον αἰνὰ τεκοῦσα;
αἴθ' ὄφελες παρὰ νηυσὶν ἀδάκρυτος καὶ ἀπήμων
ἧσθαι, ἐπεί νύ τοι αἶσα μίνυνθά περ, οὔ τι μάλα δήν·
νῦν δ' ἅμα τ' ὠκύμορος καὶ ὀϊζυρὸς περὶ πάντων
ἔπλεο· τῶ σε κακῇ αἴσῃ τέκον ἐν μεγάροισιν.
τοῦτο δέ τοι ἐρέουσα ἔπος Διὶ τερπικεραύνῳ
εἶμ' αὐτὴ πρὸς Ὄλυμπον ἀγάννιφον, αἴ κε πίθηται.
ἀλλὰ σὺ μὲν νῦν νηυσὶ παρήμενος ὠκυπόροισιν
μήνι' Ἀχαιοῖσιν, πολέμου δ' ἀποπαύεο πάμπαν·
Ζεὺς γὰρ ἐς Ὠκεανὸν μετ' ἀμύμονας Αἰθιοπῆας

But Hentze suggests that *κῦδος* may refer rather to the outward splendour of a divinity (cf. *κυδαίνω*, E 448), so that the phrase means "brilliant with splendour." *γαίων* is then to be connected with *γάνος*.

406. **οὐδέ τ' ἔδησαν,** perhaps for *οὐδέ Ϝ' ἔδησαν*. For the loss of *Ϝ'* = *ἑ*, *him*, cf. Ω 154.

409. **ἀμφ' ἅλα,** round the bay, where the ships were drawn up. *Ϝέλσαι*, from *εἴλω*, Curt. *Et.* no. 660. **κατά,** as Φ 225, *Τρῶας ἔλσαι κατὰ ἄστυ*, "in the region of" the sterns, which were drawn up towards the land.

410. **ἐπαύρωνται** is generally taken to be ironical, "that they may have profit of their king." Buttman however shows (*Lexil. s.v.*) that it is a neutral word, not necessarily implying profit, but meaning rather "that they may have experience of their king;"—may get what they shall get. The Attic *ἐπαυρεῖν* means simply "to reach, attain."

412. The Homeric idea of *ἄτη* is best explained by Agamemnon himself in T 85-114. Nauck would restore the old form *ἀ(Ϝ)άτη* to Homer throughout (cf. Pind. *αὐάτη*); but this is impossible in T 88, Ω 28; and the contracted forms of the verb *ἄσατο* T 95, *ἆσε* λ 61, are opposed to it. **ὅ τ'** = *ὅτι τε*, see H. G. § 269 (3).

414. **αἰνά,** adv., "cursed in my child-bearing," the same idea as *κακῇ αἴσῃ* in 418.

416. The omission of the substantive verb with an adverb is perhaps unique. For the use of adverbs with *εἰμί* see Z 131 *δὴν ἦν*, H 424 *διαγνῶναι χαλεπῶς ἦν*, I 551 *Κουρήτεσσι κακῶς ἦν*, and cf. Δ 466, *μίνυνθα δέ οἱ γένεθ' ὁρμή*.

418. **κακῇ αἴσῃ** must have the same sense as *αἶσα* above, and therefore mean "to an evil fate"; cf. X 477 *ἰῇ ἄρα γεινόμεθ' αἴσῃ*, H 218 *προκαλέσσατο χάρμῃ*, and perhaps Π 203 *χόλῳ ἄρα σ' ἔτρεφε μήτηρ*. **αἶσα** is one of the Homeric words which the Cyprian inscriptions have shown us yet alive in the primitive sense of *measure*; *τῶ Διὸς τῶ Ϝοίνω αἶσα ἔτι γ' χόες* (Collitz, no. 73). **τῶ,** not *τῷ*, is the reading of A in all passages where it means "therefore"; and with this grammatical tradition agrees. It seems to be a genuine relic of the old instrumental; compare *πω* with *πως*, and perhaps *οὕτω* with *οὕτως*.

423. For the theories which have been founded on the absence of the gods here as compared with 222, see the Introduction. For the journey of the gods to the Aethiopians, compare α 22-26, where Poseidon alone is entertained by them. They dwell on the extreme limits of the world, on the stream of Ocean.

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χθιζὸς ἔβη κατὰ δαῖτα, θεοὶ δ' ἅμα πάντες ἕποντο·
δωδεκάτῃ δέ τοι αὖτις ἐλεύσεται Οὔλυμπόνδε,
καὶ τότ' ἔπειτά τοι εἶμι Διὸς ποτὶ χαλκοβατὲς δῶ,
καί μιν γουνάσομαι, καί μιν πείσεσθαι ὀίω."
ὣς ἄρα φωνήσασ' ἀπεβήσετο, τὸν δὲ λίπ' αὐτοῦ
χωόμενον κατὰ θυμὸν ἐυζώνοιο γυναικός,
τήν ῥα βίῃ ἀέκοντος ἀπηύρων. αὐτὰρ Ὀδυσσεὺς
ἐς Χρύσην ἵκανεν ἄγων ἱερὴν ἑκατόμβην.
οἱ δ' ὅτε δὴ λιμένος πολυβενθέος ἐντὸς ἵκοντο,
ἱστία μὲν στείλαντο, θέσαν δ' ἐν νηὶ μελαίνῃ,
ἱστὸν δ' ἱστοδόκῃ πέλασαν προτόνοισιν ὑφέντες
καρπαλίμως, τὴν δ' εἰς ὅρμον προέρεσσαν ἐρετμοῖς.
ἐκ δ' εὐνὰς ἔβαλον, κατὰ δὲ πρυμνήσι' ἔδησαν·
ἐκ δὲ καὶ αὐτοὶ βαῖνον ἐπὶ ῥηγμῖνι θαλάσσης,
ἐκ δ' ἑκατόμβην βῆσαν ἑκηβόλῳ Ἀπόλλωνι·
ἐκ δὲ Χρυσηὶς νηὸς βῆ ποντοπόροιο.
τὴν μὲν ἔπειτ' ἐπὶ βωμὸν ἄγων πολύμητις Ὀδυσσεὺς
πατρὶ φίλῳ ἐν χερσὶ τίθει, καί μιν προσέειπεν·
" ὦ Χρύση, πρό μ' ἔπεμψεν ἄναξ ἀνδρῶν Ἀγαμέμνων
παῖδά τε σοὶ ἀγέμεν Φοίβῳ θ' ἱερὴν ἑκατόμβην
ῥέξαι ὑπὲρ Δαναῶν, ὄφρ' ἱλασόμεσθα ἄνακτα,
ὃς νῦν Ἀργείοισι πολύστονα κήδε' ἐφῆκεν."
ὣς εἰπὼν ἐν χερσὶ τίθει, ὁ δὲ δέξατο χαίρων
παῖδα φίλην. τοὶ δ' ὦκα θεῷ ἱερὴν ἑκατόμβην

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424. **κατά** Ar., *μετά* MSS. *κατά* means "in the matter of a banquet," cf. H. G. § 212 (3); *μετά* would be "to look for" a banquet, which is a somewhat undignified expression as used of a god. For **ἕποντο** Ar. read *ἕπονται*, apparently meaning "are following him to day." But *ἕπεσθαι* in Greek always means "to accompany," or some immediately related notion. It *never* means "to follow" at an interval.

430. On the question of the genuineness of this episode (to 489) see Introduction. **βίῃ ἀέκοντος** seems to be a pleonastic expression, "in spite of him unwilling." We cannot construe *ἀέκοντος* with *ἀπηύρων*, as verbs of robbing take a double acc.

432. For **ἐντός** Ar. read *ἐγγύς*, but this is not necessary, as **ὅρμον** in 435 is the mooring-place inside the harbour, and is not identical with *λιμήν*, as he probably considered.

433. **στείλαντο**, the mid. may mean "furled *their* sails," but in this sense it occurs only here. *στεῖλάν τε* has been conjectured.

434. The **ἱστοδόκη** was a crutch, a forked piece of wood at the stern of the ship, into which the mast was lowered by slackening the forestays. See the diagram and Excursus in Merry and Riddle's *Odyssey*, pp. 541-3.

435. **προέρεσσαν** Ar., with three old editions (*ἡ Ἀργολικὴ καὶ ἡ Σινωπικὴ καὶ ἡ Σωσιγένους*); MSS. *προέρυσσαν*, which is clearly wrong.

436. The **εὐναί** are heavy stones with hawsers thrown out to moor the bows of the ship, while the stern is secured by the stern ropes (*πρυμνήσια*) to moorings on shore, probably to a stone with a hole set up for the purpose (*τρητὸς λίθος*, *ν* 77).

438. This is the only case in Homer where the *F* of *Fεκηβόλος* is neglected.

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ἑξείης ἔστησαν ἐΰδμητον περὶ βωμόν,
χερνίψαντο δ' ἔπειτα καὶ οὐλοχύτας ἀνέλοντο.
τοῖσιν δὲ Χρύσης μεγάλ' εὔχετο χεῖρας ἀνασχών·
"κλῦθί μευ, ἀργυρότοξ', ὃς Χρύσην ἀμφιβέβηκας
Κίλλαν τε ζαθέην Τενέδοιό τε ἶφι ἀνάσσεις·
ἠμὲν δή ποτ' ἐμεῦ πάρος ἔκλυες εὐξαμένοιο,
τίμησας μὲν ἐμέ, μέγα δ' ἴψαο λαὸν Ἀχαιῶν·
ἠδ' ἔτι καὶ νῦν μοι τόδ' ἐπικρήηνον ἐέλδωρ·
ἤδη νῦν Δαναοῖσιν ἀεικέα λοιγὸν ἄμυνον."
ὣς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Φοῖβος Ἀπόλλων.
αὐτὰρ ἐπεί ῥ' εὔξαντο καὶ οὐλοχύτας προβάλοντο,
αὐέρυσαν μὲν πρῶτα καὶ ἔσφαξαν καὶ ἔδειραν,
μηρούς τ' ἐξέταμον κατά τε κνίσῃ ἐκάλυψαν
δίπτυχα ποιήσαντες, ἐπ' αὐτῶν δ' ὠμοθέτησαν.
καῖε δ' ἐπὶ σχίζῃς ὁ γέρων, ἐπὶ δ' αἴθοπα οἶνον
λεῖβε· νέοι δὲ παρ' αὐτὸν ἔχον πεμπώβολα χερσίν.
αὐτὰρ ἐπεὶ κατὰ μῆρα κάη καὶ σπλάγχνα πάσαντο,

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449. **χερνίψαντο,** a ἅπαξ λεγόμενον which is unique in form among Greek compounds. **οὐλοχύτας,** barley grains which were to be sprinkled upon the victim's head (see 458), so οὐλαί, γ 441. They appear to have been merely bruised —a relic, such as often appears in ritual, of a forgotten time before grinding was invented. The intention seems merely to have been to make the feast more savoury to the gods; just as barley is sprinkled over the ox which is being cooked in Σ 560. **ἀνέλοντο,** "took up in their hands from the basket." Compare the whole description of the sacrifice in γ 430-463.

453. **ἠμέν . . . ἠδέ,** here "as . . . so."

454. **τίμησας,** an "explicative" asyndeton, merely expanding the sense of ἔκλυες. Bekker would read τιμήσας, which however is not necessary. **ἴψαο,** didst smite: Lat. *ic-ere*, cf. ἰπούμενος, crushed down, Aesch. *P. V.* 365. So ἴψεται, Β 193.

459. **αὐέρυσαν,** probably for ἀϜ-Ϝέρυσαν by assimilation from ἀν-Ϝερ, "they lifted up," perhaps in sign of dedication to the heavenly gods. Most MSS. give αὖ ἔρυσαν, which cannot be right, as αὖ never = κατόπισθε.

460. **μηρούς,** the thigh bones with the flesh adhering. These are covered with a layer of fat doubled over them, and pieces of flesh from other parts of the body are laid upon them (ὠμοθετεῖν, cf. ξ 427) in order to symbolise an offering of the whole animal. **μῆρα** in 464 seems to be identical with μηρούς, but, like the commoner μηρία, is only used in the sacrificial sense: so Β 427, μ 364, γ 179, ν 26.

461. **δίπτυχα,** acc. singular, "making it (the fat) into a fold."

462-3. Cf. γ 459, where the lines are certainly more appropriate, as the νέοι there are Nestor's sons, who help him with the sacrifice. Here the idea of *young* men is not in place. The **πεμπώβολα** are very ancient implements of ritual; an illustration will be found in Helbig, *Hom. Epos*, pp. 257-8. Eustathius says that the use of five prongs was peculiar to Kyme in Aeolis, other Greeks using only the three-pronged form. The use of such a fork is more obvious where the sacrifice was boiled (as in 1 Sam. ii. 13) than where, as in the heroic ages, it was only roasted.

464. For **μῆρα** there is a curious old variant—said to have been approved by Ar.—μῆρε, a supposed metaplastic form for μήρω. The "tasting" of the entrails at this stage seems to have been symbolical—unless it means simply that they were more rapidly cooked than the other parts, and thus formed a "first course."

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μίστυλλόν τ' ἄρα τἆλλα καὶ ἀμφ' ὀβελοῖσιν ἔπειραν,
ὤπτησάν τε περιφραδέως, ἐρύσαντό τε πάντα.
αὐτὰρ ἐπεὶ παύσαντο πόνου τετύκοντό τε δαῖτα,
δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς ἐίσης.
αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἕντο,
κοῦροι μὲν κρητῆρας ἐπεστέψαντο ποτοῖο,
νώμησαν δ' ἄρα πᾶσιν ἐπαρξάμενοι δεπάεσσιν,
οἱ δὲ πανημέριοι μολπῇ θεὸν ἱλάσκοντο,
καλὸν ἀείδοντες παιήονα, κοῦροι Ἀχαιῶν,
μέλποντες ἑκάεργον· ὁ δὲ φρένα τέρπετ' ἀκούων.
ἦμος δ' ἠέλιος κατέδυ καὶ ἐπὶ κνέφας ἦλθεν,
δὴ τότε κοιμήσαντο παρὰ πρυμνήσια νηός.
ἦμος δ' ἠριγένεια φάνη ῥοδοδάκτυλος Ἠώς,
καὶ τότ' ἔπειτ' ἀνάγοντο μετὰ στρατὸν εὐρὺν Ἀχαιῶν·
τοῖσιν δ' ἴκμενον οὖρον ἵει ἑκάεργος Ἀπόλλων.
οἱ δ' ἱστὸν στήσαντ' ἀνά θ' ἱστία λευκὰ πέτασσαν·
ἐν δ' ἄνεμος πρῆσεν μέσον ἱστίον, ἀμφὶ δὲ κῦμα

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465. **ἀμφί** seems to be an adverb; they pierced them with spits on both sides, *i.e.* so as to make the spit project on both sides.

468. For **ἐίσης** see on 306.

470. **ἐπεστέψαντο** here retains the original meaning of the root, "to fill full"; cf. Lat. *stipo*, our *stuff:* Curt. *Et.* no. 224. It was thus a misinterpretation which led to Virgil's *socii cratera coronant*, and the actual crowning of the goblet with flowers.

471. **ἐπάρχεσθαι** denotes the libation of a few drops taken by a ladle from the mixing bowl, *κρητήρ*, and poured into the drinking cups (*δεπάεσσιν* being a locative dat.) *ἄρχεσθαι* is particularly used of ritual acts of all sorts, and **ἐπί** implies "going round" the guests. They first poured out these drops to the gods and then had their cups filled to drink. (See Buttmann, *Lexil.* p. 169, and Riddle and Merry on *γ* 340.) The difficulty here is that the libation is mentioned when the drinking is ended (*πόσιος*, 469), contrary to the rule. The whole passage from 450 to 486 entirely consists of lines appearing elsewhere, except 456, 472, 474, 478; and it seems to be betrayed by this oversight as an unskilfully made cento—unless, with Düntzer, it be preferred to reject 469-474 altogether. Bekker rejects 473 only, and the two participles, with *κοῦροι Ἀχαιῶν* interposed, are certainly awkward. In 472 **πανημέριοι** must = "all the *rest* of the day" in which the assembly and voyage to Chryse have already happened. For this use compare *παννυχίη*, *β* 434 (with 388).

473. **παιήονα,** a hymn of rejoicing, not necessarily to Apollo, see Χ 391. **τὸ καλὸν** *ἀντὶ τοῦ καλῶς*, Ariston., rightly.

474. **ἑκάεργον,** here apparently *Averruncus*, the "keeper afar" of pestilence; the opposite and complementary function to that of Ἑκηβόλος, and fitly mentioned now that his anger is appeased.

477. **ἠριγένεια,** "early-born"; according to Fick *ἦρι* is a locative, conn. with Goth. *air* = *ear*-ly, Zend *ayar* = day; whence *ἄρ-ιστον*, the early meal. See Curtius, *Et.* no. 613.

479. **ἴκμενον,** either from root *ἰκ*, as (1) a wind that goes with the ship, *secundus;* or (2) a wind that has come to the sailors' prayer, "wel-*come*"; or perhaps better, with L. Meyer, from Skt. *ik* to wish (only here in Il.)

480. **στήσαντο,** like *στείλαντο*, 433. Here we could equally read *στῆσάν τ'*.

481. **πρῆσεν**: the root *πρα* means to *puff*, *spirt out*, *blow*, and is used (1), as here, of air; (2) of fire, *πυρί* or *πυρός* being generally added in Homer; (3) of fluids, *e.g.* Π 350 *αἷμα . . . ἀνὰ στόμα πρῆσε χανών.*

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στείρῃ πορφύρεον μεγάλ' ἴαχε νηὸς ἰούσης·
ἡ δ' ἔθεεν κατὰ κῦμα διαπρήσσουσα κέλευθον.
αὐτὰρ ἐπεί ῥ' ἵκοντο κατὰ στρατὸν εὐρὺν Ἀχαιῶν,
νῆα μὲν οἵ γε μέλαιναν ἐπ' ἠπείροιο ἔρυσσαν
ὑψοῦ ἐπὶ ψαμάθοις, ὑπὸ δ' ἕρματα μακρὰ τάνυσσαν,
αὐτοὶ δ' ἐσκίδναντο κατὰ κλισίας τε νέας τε.
αὐτὰρ ὁ μήνιε νηυσὶ παρήμενος ὠκυπόροισιν
διογενὴς Πηλῆος υἱός, πόδας ὠκὺς Ἀχιλλεύς·
οὔτε ποτ' εἰς ἀγορὴν πωλέσκετο κυδιάνειραν
οὔτε ποτ' ἐς πόλεμον, ἀλλὰ φθινύθεσκε φίλον κῆρ
αὖθι μένων, ποθέεσκε δ' ἀυτήν τε πτόλεμόν τε.
ἀλλ' ὅτε δή ῥ' ἐκ τοῖο δυωδεκάτη γένετ' ἠώς,
καὶ τότε δὴ πρὸς Ὄλυμπον ἴσαν θεοὶ αἰὲν ἐόντες
πάντες ἅμα, Ζεὺς δ' ἦρχε. Θέτις δ' οὐ λήθετ' ἐφετμέων
παιδὸς ἑοῦ, ἀλλ' ἥ γ' ἀνεδύσετο κῦμα θαλάσσης,
ἠερίη δ' ἀνέβη μέγαν οὐρανὸν Οὔλυμπόν τε.
εὗρεν δ' εὐρύοπα Κρονίδην ἄτερ ἥμενον ἄλλων
ἀκροτάτῃ κορυφῇ πολυδειράδος Οὐλύμποιο.
καί ῥα πάροιθ' αὐτοῖο καθέζετο καὶ λάβε γούνων

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482. **στείρῃ**, the stem ; the *solid* beam which had to take the shock when the vessel was beached. **πορφύρεον**, a word which seems to be properly used, as here, of the dark colour of disturbed waves : cf. *πορφύρω* (so La Roche).

483. **διαπρήσσουσα** here, with the addition of *κέλευθον*, shews the transition from the primary meaning "to pass over" (root *πρα* of *περά-ω* etc.) to that of "accomplishing."

486. **ἕρματα**, "shores," either large stones or beams of wood, set so as to keep the ship upright. The line seems to be from *Hymn. Ap.* ii. 329.

489. **υἱός** as an iambus, see P 575 : MSS. (except two) Πηλέος ; the synizesis is not found in similar cases, as the old form was ΠηλέϜος.

490. **κυδιάνειραν**, elsewhere an epithet of *μάχῃ* only ; cf. I 441, *ἀγορέων ἵνα τ' ἄνδρες ἀριπρεπέες τελέθουσιν*. These assemblies and battles must be taken as falling within the twelve days after the quarrel.

491. **φίλον** in this and similar phrases simply = his own, *ἑόν* ; see on 167.

493. **ἐκ τοῖο**, sc. from the interview with Thetis. This vague reference becomes far more intelligible if we omit 430-489.

497. **ἠερίη** either = *ἠύτ' ὀμίχλη* (359), or perhaps better "in the early morning," conn. with *ἠρ* of *ἠριγένεια* (for *ἀγερ*, see 477).

498. It has been debated from old times whether **εὐρύοπα** is from *Ϝόψ*, voice, or from root *ὀπ* to see. The former would of course express the far-reaching voice of the thunder. In favour of this it may be said that the compounds of *ὀπ* make *-ωπα*, not *-οπα*, cf. *ἑλικῶπις*, *εὐώπιδα*, etc. ; and there can be no doubt of the derivation from *Ϝόψ* in Pindar's *Κρονίδαν βαρυόπαν στεροπᾶν πρύτανιν*, P. vi. 24. The word is generally a nom. On the analogy of *βαρυόπαν* we ought perhaps to read *εὐρυόπαν* for the accus. Otherwise we must assume a second nom. * *εὐρύοψ*.

500. **αὐτοῖο**, cf. *αὐτοῦ* in 47. For the suppliant's attitude cf. Θ 371, *γούνατ' ἔκυσσε καὶ ἔλλαβε χειρὶ γενείου* : in K 454 the touching of the chin only is mentioned. This act perhaps symbolises the last resource of the disarmed and fallen warrior, who can only clasp his enemy's legs to hamper him, and turn aside his face so that he cannot see to aim the final blow, until he has at least heard the prayer for mercy.

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σκαιῇ, δεξιτερῇ δ' ἄρ' ὑπ' ἀνθερεῶνος ἑλοῦσα
λισσομένη προσέειπε Δία Κρονίωνα ἄνακτα·
"Ζεῦ πάτερ, εἴ ποτε δή σε μετ' ἀθανάτοισιν ὄνησα
ἢ ἔπει ἢ ἔργῳ, τόδε μοι κρήηνον ἐέλδωρ·
τίμησόν μοι υἱόν, ὃς ὠκυμορώτατος ἄλλων
ἔπλετ'· ἀτάρ μιν νῦν γε ἄναξ ἀνδρῶν Ἀγαμέμνων
ἠτίμησεν· ἑλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας.
ἀλλὰ σύ πέρ μιν τῖσον, Ὀλύμπιε μητίετα Ζεῦ·
τόφρα δ' ἐπὶ Τρώεσσι τίθει κράτος, ὄφρ' ἂν Ἀχαιοὶ
υἱὸν ἐμὸν τίσωσιν ὀφέλλωσίν τέ ἑ τιμῇ."
ὣς φάτο· τὴν δ' οὔ τι προσέφη νεφεληγερέτα Ζεύς,
ἀλλ' ἀκέων δὴν ἧστο. Θέτις δ' ὡς ἥψατο γούνων,
ὣς ἔχετ' ἐμπεφυυῖα, καὶ εἴρετο δεύτερον αὖτις·
"νημερτὲς μὲν δή μοι ὑπόσχεο καὶ κατάνευσον,
ἢ ἀπόειπ', ἐπεὶ οὔ τοι ἔπι δέος, ὄφρ' εὖ εἰδῶ,
ὅσσον ἐγὼ μετὰ πᾶσιν ἀτιμοτάτη θεός εἰμι."
τὴν δὲ μέγ' ὀχθήσας προσέφη νεφεληγερέτα Ζεύς·
"ἦ δὴ λοίγια ἔργ', ὅ τέ μ' ἐχθοδοπῆσαι ἐφήσεις
Ἥρῃ, ὅτ' ἄν μ' ἐρέθῃσιν ὀνειδείοις ἐπέεσσιν.
ἡ δὲ καὶ αὔτως μ' αἰὲν ἐν ἀθανάτοισι θεοῖσιν
νεικεῖ, καί τέ μέ φησι μάχῃ Τρώεσσιν ἀρήγειν.

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501. On the analogy of Θ 371 *ἔλλαβε χειρὶ γενείου*, it would seem that **ὑπό** is here an adverb, "taking him by the chin beneath."

505. The **μοι** long *in thesi* can hardly be right. Nauck. conj. *υἱέα μοι τίμησον*, Menrad *τίμησόν σύ μοι υἱόν*. For *ἄλλων* after the superlative cf. Soph. *Ant.* 100 *κάλλιστον τῶν προτέρων φάος*, and 1191 *δυστυχέστατον κέλευθον ἕρπω τῶν παρελθουσῶν ὁδῶν*. The gen. means "doomed to swiftest death as compared with all others": it is ablatival, and "expresses *the point from which the higher* (here the *highest*) *degree of a quality is separated*," H. G. § 152.

506. **ἔπλετο**, "he was made before . . . but now in addition."

510. **ὀφέλλωσι τιμῇ**, generally translated *augeant cum honore*, "exalt him with honour"; but Hentze suggests that *τιμῇ* is rather the fine paid; so that the words mean "make him rich with recompense." This is a thoroughly Homeric idea, see note on 158. **ὀφέλλειν** is not elsewhere used with a personal object.

512. **ὡς . . . ὣς** "*as* she had embraced him, *so* she clung to him." Theokritos' *ὡς ἴδον, ὣς ἐμάνην*, Virgil's *Ut vidi ut perii*, seem to rest on a misunderstanding.

513. **ἐμπεφυυῖα**, a hyperbolical expression for "clinging close," as in *ἐν δ' ἄρα οἱ φῦ χειρί*, and so *περιφύς*, τ 416 *προσφύς*, μ 433.

515. **δέος**, no reason to fear (any superior court of appeal). Cf. M 246, *σοὶ δ' οὐ δέος ἔστ' ἀπολέσθαι*; and θ 563.

518. **λοίγια ἔργα**, an exclamation, "sad work," as we say: it is hardly necessary to supply *ἔσται* if we read **ὅ τε** with Bekker; MSS. *ὅτε*, which gives a rather weaker sense. See H. G. § 269, *ad fin.* *οἴω λοίγι' ἔσεσθαι* occurs in Φ 533, Ψ 310. **ἐχθοδοπῆσαι**, *ἅπαξ εἰρημένον* and of obscure origin. See Curtius, *Et.* p. 628. Ar. is said to have put a stop after *ἐφήσεις*, and read *Ἥρη* for *Ἥρῃ* (but Ludwich doubts this). In any case such an order of the words would not be Homeric.

520. **καὶ αὔτως**, even as it is: compare the use of *καὶ ἄλλως*, "even at the best of times."

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ἀλλὰ σὺ μὲν νῦν αὖτις ἀπόστιχε, μή τι νοήσῃ
Ἥρη· ἐμοὶ δέ κε ταῦτα μελήσεται, ὄφρα τελέσσω.
εἰ δ' ἄγε τοι κεφαλῇ κατανεύσομαι, ὄφρα πεποίθῃς·
τοῦτο γὰρ ἐξ ἐμέθεν γε μετ' ἀθανάτοισι μέγιστον
τέκμωρ· οὐ γὰρ ἐμὸν παλινάγρετον οὐδ' ἀπατηλὸν
οὐδ' ἀτελεύτητον, ὅτι κεν κεφαλῇ κατανεύσω."
ἦ καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων·
ἀμβρόσιαι δ' ἄρα χαῖται ἐπερρώσαντο ἄνακτος
κρατὸς ἀπ' ἀθανάτοιο, μέγαν δ' ἐλέλιξεν Ὄλυμπον.
τώ γ' ὣς βουλεύσαντε διέτμαγεν· ἡ μὲν ἔπειτα
εἰς ἅλα ἆλτο βαθεῖαν ἀπ' αἰγλήεντος Ὀλύμπου,
Ζεὺς δὲ ἑὸν πρὸς δῶμα. θεοὶ δ' ἅμα πάντες ἀνέσταν
ἐξ ἑδέων, σφοῦ πατρὸς ἐναντίον· οὐδέ τις ἔτλη
μεῖναι ἐπερχόμενον, ἀλλ' ἀντίοι ἔσταν ἅπαντες.
ὣς ὁ μὲν ἔνθα καθέζετ' ἐπὶ θρόνου· οὐδέ μιν Ἥρη
ἠγνοίησεν ἰδοῦσ' ὅτι οἱ συμφράσσατο βουλὰς
ἀργυρόπεζα Θέτις, θυγάτηρ ἁλίοιο γέροντος.
αὐτίκα κερτομίοισι Δία Κρονίωνα προσηύδα·
"τίς δ' αὖ τοι, δολομῆτα, θεῶν συμφράσσατο βουλάς;

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522. **μή τι** αἱ Ἀριστάρχου καὶ αἱ ἄλλαι σχεδὸν πᾶσαι διορθώσεις, Didym.; the κοινή, as distinct from the διορθώσεις, was μή σε, which is given by all our MSS.

525. **ἐμέθεν γε**, Zeus perhaps means that he alone is not required to swear; even Hera has to take an oath (Ξ 271, Ο 36).

526. **τέκμωρ**, see note on Η 30. **ἐμόν**, anything of mine (or possibly any τέκμωρ of mine). This use is, however, very strange; ἐμοί would seem more natural. **παλινάγρετον**, from ἀγρέω, which is said to be the Aeolic form of αἱρέω. For the use of "take back" = revoke compare Δ 357, πάλιν δ' ὅ γε λάζετο μῦθον.

528. **ἐπι-νεῦσε** go together in the sense of κατανεύω above (Schol. A mentions indeed a variant ἐπινεύσομαι in 524). **κυανέῃσιν** can mean only "dark"; cf. Ω 94, κάλυμμα . . . κυάνεον, τοῦ δ' οὔ τι μελάντερον ἔπλετο ἔσθος. These lines are said by Strabo to have inspired Pheidias with the conception of his famous statue of Zeus at Olympia.

530. **ἐλέλιξεν**, "shook," not to be confounded with ἐλελιχθέντες, "rallied," which is merely an error for Ϝελιχθέντες (ἑλίσσω). The root in this case seems to be λιγ for *rag*, Skt. *rēǵ*, to shake, with reduplication and prothetic ε. So also Θ 199, Χ 448. In Ρ 278, Ν 558, either sense would suit.

532. **ἆλτο**, for the form cf. Curt. *Vb.* i. p. 131, where it is taken to be for ἅ(σ)αλτο, the first ἁ representing the augment. Possibly, however, we should read ἄλτο on the analogy of ἄλμενος.

533. **Ζεὺς δέ**, sc. βῆ, a curious case of *zeugma*.

534. **ἑδέων**, so best MSS.; some give ἑδρέων; the words seem to be used indifferently. So also 581.

536. **μιν** is to be taken with **ἰδοῦσα** and **ὅτι** with **ἠγνοίησεν**.

539. **κερτομίοισι**, sc. ἐπέεσσιν (so μειλιχίοις Ρ 431, and often), literally "with cutting words,' as the root seems to be *kar-t*, to cut; cf. Lat. *car-inare*, to scold. Curt. *Et.* no. 53.

540. **τίς δ' αὖ** MSS., τίς δὴ αὖ, Bekker and others. The question is a doubtful one; on the one hand we frequently have questions introduced by δέ, *e.g.* Ο 244, Ἕκτορ . . . τίη δὲ σύ, κ.τ.λ., answered in 247 by τίς δὲ σὺ ἐσσί, φέριστε (so Ω 387, and often): cf. Χ 331, Ἕκτορ, ἀτάρ που ἔφης. On the other hand δ' must, on account of its position, represent δή in Η 24, τίπτε σὺ δ' αὖ μεμαυῖα. On the whole, therefore, it seems best to

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αἰεί τοι φίλον ἐστὶν ἐμεῦ ἀπονόσφιν ἐόντα
κρυπτάδια φρονέοντα δικαζέμεν· οὐδέ τί πώ μοι
πρόφρων τέτληκας εἰπεῖν ἔπος, ὅττι νοήσῃς."
τὴν δ' ἠμείβετ' ἔπειτα πατὴρ ἀνδρῶν τε θεῶν τε·
"Ἥρη, μὴ δὴ πάντας ἐμοὺς ἐπιέλπεο μύθους
εἰδήσειν· χαλεποί τοι ἔσοντ' ἀλόχῳ περ ἐούσῃ.
ἀλλ' ὃν μέν κ' ἐπιεικὲς ἀκουέμεν, οὔ τις ἔπειτα
οὔτε θεῶν πρότερος τόν γ' εἴσεται οὔτ' ἀνθρώπων·
ὃν δέ κ' ἐγὼν ἀπάνευθε θεῶν ἐθέλωμι νοῆσαι,
μή τι σὺ ταῦτα ἕκαστα διείρεο μηδὲ μετάλλα."
τὸν δ' ἠμείβετ' ἔπειτα βοῶπις πότνια Ἥρη·
"αἰνότατε Κρονίδη, ποῖον τὸν μῦθον ἔειπες.
καὶ λίην σε πάρος γ' οὔτ' εἴρομαι οὔτε μεταλλῶ,
ἀλλὰ μάλ' εὔκηλος τὰ φράζεαι, ἅσσ' ἐθέλησθα·
νῦν δ' αἰνῶς δείδοικα κατὰ φρένα, μή σε παρείπῃ
ἀργυρόπεζα Θέτις, θυγάτηρ ἁλίοιο γέροντος·
ἠερίη γὰρ σοί γε παρέζετο καὶ λάβε γούνων·
τῇ σ' ὀίω κατανεῦσαι ἐτήτυμον, ὡς Ἀχιλῆα

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retain the MS. reading, while admitting the probability that it represents *δὴ αὖ* (see H. G. § 350, 378). **αὖ** expresses vexation, cf. *αὖτε* in 202.

541. It is impossible to say whether **ἀπὸ νόσφιν** or **ἀπονόσφιν** is best; here the best MSS. give the second, but the authority of grammarians is in favour of the first (cf. B 233); they took *ἀπὸ* with *ἐόντα*. For the participle in the acc., though **τοι** has preceded, cf. H. G. § 240; *ἐόντι* would give the meaning "you like *when you are apart from me* to decide."

542. **δικαζέμεν,** to give decisions, as Θ 431. **κρυπτάδια** goes with **φρονέοντα.**

543. **πρόφρων,** of free will, *ultro.* It is always used as a predicate, never as an epithet. **ἔπος,** "a matter," as when used with *τελέσσαι,* 108.

547. **ἀκουέμεν,** sc. "for *any one* to hear." To translate "for *thee* to hear" would hardly make sense in connexion with what follows. **ἔπειτα,** as though *εἴ τινα* had preceded instead of the equivalent *ὅν*.

549. **ἐθέλωμι** is restored by conj. (Hermann's) for *ἐθέλοιμι* of MSS. There are some traces in other passages of the adoption of similar forms by Ar.; *e.g.* Didymus on Θ 23, *ἐθέλοιμι, Ἀρίσταρχος ἐθέλωμι.* On the significance of the form, and a list of instances in H., see Curt. *Vb.* i. 40. In the MSS. it has almost entirely been superseded by the familiar opt. in *-οιμι.* Both here and in Θ 23 the opt. is, however, defensible.

550. **μετάλλα,** on this word see Curt. *Et.* no. 661. It is *not* to be connected with *μέταλλον,* which is probably not a pure Greek word at all; nor (as Buttmann) with *μετ' ἄλλα,* "to go after other things."

553. **καὶ λίην,** most assuredly: Θ 358, etc.

555. Cf. ε 300, *δείδω μὴ δὴ πάντα θεὸς νημερτέα εἶπεν.* Hence van Herwerden is probably right in reading *παρεῖπεν* here; I 244, *δείδοικα, μὴ . . . ἐκτελέσωσι,* proves nothing. **παρα-** here of course involves the metaphor "out of the right road."

558. **ὡς τιμήσεις,** so one (good) MS. only; vulg. *τιμήσῃς . . . ὀλέσῃς.* **ὡς,** lit. "how" you will do honour, expressing the content of the promise. It is also possible to take it as a *final* conjunction, with the subj., expressing the purpose of the *βουλὴ Διός*: "you assented in order that you may honour," etc., the subj. being used because the event contemplated is still future.

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τιμήσεις, ὀλέσεις δὲ πολέας ἐπὶ νηυσὶν Ἀχαιῶν."
τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεύς·
"δαιμονίη, αἰεὶ μὲν ὀίεαι, οὐδέ σε λήθω,
πρῆξαι δ' ἔμπης οὔ τι δυνήσεαι, ἀλλ' ἀπὸ θυμοῦ
μᾶλλον ἐμοὶ ἔσεαι· τὸ δέ τοι καὶ ῥίγιον ἔσται.
εἰ δ' οὕτω τοῦτ' ἐστίν, ἐμοὶ μέλλει φίλον εἶναι.
ἀλλ' ἀκέουσα κάθησο, ἐμῷ δ' ἐπιπείθεο μύθῳ,
μή νύ τοι οὐ χραίσμωσιν, ὅσοι θεοί εἰσ' ἐν Ὀλύμπῳ,
ἆσσον ἰόνθ', ὅτε κέν τοι ἀάπτους χεῖρας ἐφείω."
ὣς ἔφατ', ἔδεισεν δὲ βοῶπις πότνια Ἥρη,
καί ῥ' ἀκέουσα καθῆστο, ἐπιγνάμψασα φίλον κῆρ.
ὤχθησαν δ' ἀνὰ δῶμα Διὸς θεοὶ Οὐρανίωνες·
τοῖσιν δ' Ἥφαιστος κλυτοτέχνης ἦρχ' ἀγορεύειν,
μητρὶ φίλῃ ἐπὶ ἦρα φέρων, λευκωλένῳ Ἥρῃ·

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561. **δαιμόνιος** seems to mean properly one who is under the influence of a *δαίμων* or unfavourable divine intelligence; that is, one whose actions are either unaccountable or ill-omened. Hence it sometimes means "fool" (*δαιμόνιοι, μαίνεσθε*, σ 406), B 200, I 40, N 448, 810, δ 774; or indicates severe remonstrance, B 190, Γ 399, Δ 31, Z 326, 521, σ 15, τ 71, and here (this shade of meaning is hardly translatable; we say colloquially "I am indeed surprised at you"); or tender remonstrance, Z 407, 486, κ 472, ψ 166, 174, 264; in Ω 194, ξ 443, it perhaps expresses pity, "ill-starred." (This is Nägelsbach's explanation, *H. T.* p. 75). **ὀίεαι,** you are always fancying, supposing; in allusion to *ὀίω* in 558.

562. **ἀπὸ θυμοῦ,** far away from my good pleasure: cf. *ἐκ θυμοῦ πεσέειν* Ψ 595, *ἀποθύμια* Ξ 261. For *ἀπό* = far from, cf. I 353, 437.

564. **τοῦτο,** sc. that of which you accuse me. **μέλλει,** you may be sure it will be my good pleasure: cf. the same phrase in B 116; so Φ 83, Ω 46, δ 377, σ 19. **μέλλω** expresses an assurance founded on knowledge that the persons or circumstances concerned are such as to bring about a certain result.

567. **ἆσσον ἰόνθ',** *ὅτι Ζηνόδοτος γράφει ἆσσον ἰόντε. οὐκ ἔστι δέ, ἀλλ' ἀντὶ τοῦ ἰόντος. συγχεῖ δὲ καὶ τὸ δυικόν.*—Ariston. That is, Zenodotus took *ἰόνθ'* to be for *ἰόντε* in the sense of *ἰόντες*, agreeing with *θεοί*. His theory was that the dual and plural were interchangeable—a theory which has been held, partly on historical grounds, by some modern philologists, and is strongly, but not quite convincingly, supported by several passages in Homer: see E 487, Θ 74. Aristarchos opposed this view, and took *ἰόνθ'* here for *ἰόντα* (sc. *ἐμέ*, acc. after *χραίσμωσιν*): *ἀντὶ τοῦ ἰόντος* meaning that we should have expected a gen. absolute, "when I come near," as the construction *χραισμεῖν τινί τινα*, "to ward one person off another," is not found elsewhere, though we have *χραισμεῖν τινί τι* (*e.g.* H 144), which is perhaps sufficient analogy. Bentley conj. *ἆσσον ἰών*, while Düntzer would eject the line altogether. **ἀάπτους,** Aristoph. *ἀέπτους*, which is perhaps to be preferred; it will stand for *ἀ-σεπ-τους*, "not to be dealt with or handled," *i.e.* irresistible. It is possible however that *ἅπτω*, to touch, was originally from the same root *sa-k* as *ἕπω* (as I have endeavoured to shew elsewhere); so that either form would ultimately mean the same.

572. **ἐπὶ ἦρα φέρων,** doing kind service to his mother: a very ancient phrase, appearing in the Vedic *vâra bhar*, lit. to bring the wishes. (So in a few other standing formulae: *μένος ἠύ* = Ved. *vasu manas*; *δωτῆρες ἑάων* = *dâtaras vâsuam*: *κλέος ἄφθιτον* = *çravas akshitam*). Ar. read *ἐπίηρα* as a neut. pl., *καὶ ἐπεκράτησεν ἡ Ἀριστάρχου, καίτοι* (*leg.* *καίπερ*) *λόγον οὐκ ἔχουσα*, Schol. A; Ξ 132 *ἦρα φέροντες* without *ἐπί* being decisive against him: cf. also *φέρειν χάριν* in the same sense, I 613, etc. *Ϝῆρα* is an acc. singular, root *var* to choose, desire.

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"ἢ δὴ λοίγια ἔργα τάδ' ἔσσεται οὐδ' ἔτ' ἀνεκτά,
εἰ δὴ σφὼ ἕνεκα θνητῶν ἐριδαίνετον ὧδε,
ἐν δὲ θεοῖσι κολῳὸν ἐλαύνετον· οὐδέ τι δαιτὸς
ἐσθλῆς ἔσσεται ἦδος, ἐπεὶ τὰ χερείονα νικᾷ.
μητρὶ δ' ἐγὼ παράφημι, καὶ αὐτῇ περ νοεούσῃ,
πατρὶ φίλῳ ἐπὶ ἦρα φέρειν Διί, ὄφρα μὴ αὖτε
νεικείῃσι πατήρ, σὺν δ' ἡμῖν δαῖτα ταράξῃ.
εἴ περ γάρ κ' ἐθέλῃσιν Ὀλύμπιος ἀστεροπητὴς
ἐξ ἑδέων στυφελίξαι· ὁ γὰρ πολὺ φέρτατός ἐστιν.
ἀλλὰ σὺ τόν γ' ἐπέεσσι καθάπτεσθαι μαλακοῖσιν·
αὐτίκ' ἔπειθ' ἵλαος Ὀλύμπιος ἔσσεται ἡμῖν."
ὣς ἄρ' ἔφη, καὶ ἀναΐξας δέπας ἀμφικύπελλον
μητρὶ φίλῃ ἐν χειρὶ τίθει, καί μιν προσέειπεν·
"τέτλαθι, μῆτερ ἐμή, καὶ ἀνάσχεο κηδομένη περ,
μή σε φίλην περ ἐοῦσαν ἐν ὀφθαλμοῖσιν ἴδωμαι
θεινομένην· τότε δ' οὔ τι δυνήσομαι ἀχνύμενός περ
χραισμεῖν· ἀργαλέος γὰρ Ὀλύμπιος ἀντιφέρεσθαι.
ἤδη γάρ με καὶ ἄλλοτ' ἀλεξέμεναι μεμαῶτα
ῥῖψε ποδὸς τεταγὼν ἀπὸ βηλοῦ θεσπεσίοιο.
πᾶν δ' ἦμαρ φερόμην, ἅμα δ' ἠελίῳ καταδύντι
κάππεσον ἐν Λήμνῳ, ὀλίγος δ' ἔτι θυμὸς ἐνῆεν·

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575. **κολῳόν**, din; cf. *κολῳᾶν*, B 212: conn. with *κολοιός*, "the noisy" jackdaw. It is perhaps for *κολοϝός* (cf. Hesych. **κολουᾶν** *θορυβεῖν*), in which case we should read *κολωόν* with a few MSS. and the grammarian Philoxenos; the *ι* subscribed may have been added to support the derivation from *κολοιός*.

576. **τὰ χερείονα**, compare *τὸ κρήγυον*, *τὰ κακά*, 106-7, for the use of the article.

577. **παράφημι**, to advise; else only in aor. (mid.) to prevail upon.

579. **σύν** of course goes with *ταράξῃ*, not with *ἡμῖν*.

581. It is not necessary to supply any apodosis after *εἴ πέρ κ' ἐθέλῃσι*: it is a supposition made interjectionally, "only suppose he wished to drive us away!"

582. **καθάπτεσθαι** is used here in a neutral sense, "to address"; and so *β* 39, *κ* 70; but it more generally means "to attack, revile"; cf. *γ* 345.

583. **ἵλαος** elsewhere has ᾰ (I 635, T 178), but ᾱ is according to analogy of words which have *-εως* in Attic.

584. **ἀμφικύπελλον**, double-handled. This interpretation, due to Aristarchos, is decisively supported by Helbig, *H. E.* pp. 260-271. He derives it from *κυπέλη*, conn. with *κώπη*, handle, as an Aeolic form (cf. Lat. *capulus*): hence an adj. *κυπελ-ιος* = *κυπελλος*. The explanation of Aristotle, followed by Buttmann and others, that it meant "a double cup," *i.e.* a quasi-cylindrical cup divided in the middle by a horizontal partition, so that each end would serve either as a foot or a cup, he shows to be quite untenable. The two-handled type is the commonest of all forms of drinking cup from the earliest times—Hissarlik and Mykenai—till the latest.

590. **ἀλεξέμεναι**, to keep him off, apparently in defence of Hera; the allusion seems to be the same as in O 18-24. For another different legend of the fall of Hephaistos from heaven see Σ 395.

591. Cf. *ῥίπτασκον τεταγὼν ἀπὸ βηλοῦ*, O 23; for **τε-ταγ-ών** cf. Curt. *El.* no. 230, *b*, where it is connected with Lat. *ta(n)g-o* (our "take"?)

593. Lemnos was sacred to Hephaistos on account of the volcano Mosychlos. The *Σίντιες* are named as inhabitants of the island by Thuc. ii. 98, 1, Hellanikos *fr.* 112; they are called Pelasgian, and

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ἔνθα με Σίντιες ἄνδρες ἄφαρ κομίσαντο πεσόντα."
ὣς φάτο, μείδησεν δὲ θεά, λευκώλενος Ἥρη,
μειδήσασα δὲ παιδὸς ἐδέξατο χειρὶ κύπελλον.
αὐτὰρ ὁ τοῖς ἄλλοισι θεοῖς ἐνδέξια πᾶσιν
οἰνοχόει γλυκὺ νέκταρ, ἀπὸ κρητῆρος ἀφύσσων.
ἄσβεστος δ' ἄρ' ἐνῶρτο γέλως μακάρεσσι θεοῖσιν,
ὡς ἴδον Ἥφαιστον διὰ δώματα ποιπνύοντα.
ὣς τότε μὲν πρόπαν ἦμαρ ἐς ἠέλιον καταδύντα
δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς ἐίσης,
οὐ μὲν φόρμιγγος περικαλλέος, ἣν ἔχ' Ἀπόλλων,
Μουσάων θ', αἳ ἄειδον ἀμειβόμεναι ὀπὶ καλῇ.
αὐτὰρ ἐπεὶ κατέδυ λαμπρὸν φάος ἠελίοιο,
οἱ μὲν κακκείοντες ἔβαν οἶκόνδε ἕκαστος,
ἧχι ἑκάστῳ δῶμα περικλυτὸς ἀμφιγυήεις
Ἥφαιστος ποίησεν ἰδυίῃσι πραπίδεσσιν,
Ζεὺς δὲ πρὸς ὃν λέχος ἤι' Ὀλύμπιος ἀστεροπητής,
ἔνθα πάρος κοιμᾶθ', ὅτε μιν γλυκὺς ὕπνος ἱκάνοι·
ἔνθα καθεῦδ' ἀναβάς, παρὰ δὲ χρυσόθρονος Ἥρη.

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their name is derived from their piratical habits (*σίνομαι*).

596. **παιδός**, from her son ; **χειρί**, with her hand (not "at her son's hand" ; the dat. is used after *δέξασθαι*, O 87, etc., but only of *persons*, being a strict *dat. ethicus*). For the gen. cf. Ξ 203 *δεξάμενοι Ῥείης*, I 632, Λ 124, and particularly Ω 305, *κύπελλον ἐδέξατο ἧς ἀλόχοιο*.

597. **ἐνδέξια**, going from left to right of the company ; see Merry on γ 340, and φ 141.

598. **οἰνοχόει** (MSS. *ᾠνοχόει*) is applied to *nectar* by a slight generalisation such as is common in all languages (cf. the sailor's "in Cape Town the tops of the houses are all copper-bottomed with lead").

599. Bentley's **γέλος** for *γέλως* is no doubt right here, and similar forms should be restored in other passages, and so with *ἔρος* ; but as we have no evidence of the date at which the corruption took place, I have adhered to the MSS. From this passage comes the phrase "Homeric laughter."

603. **οὐ μέν** is equivalent to **ἀλλ'** *οὐδέ* of prose ; so 154.

604. Cf. ω 60, *μοῦσαι δ' ἐννέα πᾶσαι ἀμειβόμεναι ὀπὶ καλῇ*, where, however, the mention of nine muses is one of many proofs of the later origin of ω. For **ἀμειβόμεναι** cf. Vergil's "amant alterna Camenae," *Ec.* iii. 59.

607. **ἀμφιγυήεις**, a much disputed word, generally explained "ambidextrous," or *utrinque validis artubus instructus*, which overlooks the fact that there is nothing in the word to express *validis:* and the direct derivation from *γυῖον* is doubtful on account of the loss of the ι. The same objection applies to the old derivation from *γυιός*, "lame of both feet." I have elsewhere argued that the word really means "with a crooked limb on each side" = *κυλλοποδίων* ; from a noun **γύη* = crook (cf. *γύης* in Lexx.).

611. **καθεύδω** occurs only here in Il. See note on B 2. It is quite possible, as Christ has suggested, that the Iliad was often recited in different portions, *e.g.* that a rhapsode may have wished to proceed from the end of A to the beginning of Λ, omitting all the intermediate books, which are not needed for the story ; and a line such as this would naturally be added in order to wind up A. The interpolation will then probably include 609-10 (notice the *F* of *Fóν* neglected) ; B 1 following quite naturally after 608.

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ΙΛΙΑΔΟΣ Β.

ὄνειρος. διάπειρα. Βοιωτία ἢ κατάλογος νεῶν.

ἄλλοι μέν ῥα θεοί τε καὶ ἀνέρες ἱπποκορυσταὶ
εὗδον παννύχιοι, Δία δ' οὐκ ἔχεν ἥδυμος ὕπνος,
ἀλλ' ὅ γε μερμήριζε κατὰ φρένα, ὡς Ἀχιλῆα
τιμήσῃ, ὀλέσῃ δὲ πολέας ἐπὶ νηυσὶν Ἀχαιῶν.

B.

THE second book falls into two parts, as indicated by the Greek title. The "Catalogue" (484-877) is so distinct that the MSS. of the Iliad generally divide it from the rest of the book by a fresh rubric. Two of the better class, D and Townl., omit altogether from 494 to the end of the book.

i. The first part of the book is difficult to the critic on account of the obvious confusion of motives. It begins with an apparent contradiction of the end of A, for which see note on line 2. But a more serious question is that of the place of the dream in the plot. It seems to have nothing to do with the development of the story. The natural result of the assurance given by Zeus would be that Agamemnon should immediately attack the Trojans with high hopes, and be wofully disappointed. Nothing of the sort happens. He proceeds to test the feeling of the army by a ruse which could only be justified, poetically as well as practically, by success. This ruse is introduced by the description of the council (53-86), which is meagre in itself, chiefly made up of repetitions (21 lines out of 34), and leads to no result; the chiefs entirely fail to carry out the instructions which Agamemnon has given them, and the intervention of Athena is necessary in order to stop the flight. Indeed, but for the two lines 143 and 194, which are quite unnecessary to the context, the βουλή is entirely ignored in the sequel.

The explanation which seems best to avoid these difficulties is that the story of the dream belonged to the original form of the Iliad, in which A was followed immediately by Λ. We thus obtain a forcible sequence of events; after the delusive promise of Zeus the arming of Agamemnon is described in all its splendour, and is followed by his brilliant ἀριστεία in a way which heightens the contrast with the wounding of the heroes and the flight of the Greeks with which the book closes. But subsequently the Iliad was enlarged—perhaps by the original poet; and by a stroke of the highest art this point is chosen in order to give us a general view of the feelings and doings of the Achaian host. To this end Agamemnon calls an assembly in which, depressed by the retirement of Achilles, he *seriously* advises flight—as he does on another similar occasion in the beginning of Book IX.; he is only stopped by the intervention of Athene and the higher spirit of Odysseus, as by Diomedes in I 32 *ff.* With this supposition the wonderful scene from 87 to 483 forms a perfectly consistent whole. But when this was introduced, the "dream" was still left in its place in order to form an introduction to Λ if it were desired to recite that portion of the poem immediately after A. Subsequently, in order to make a sequence possible between the dream and the rest of Book II., and to bridge over the

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ἧδε δέ οἱ κατὰ θυμὸν ἀρίστη φαίνετο βουλή,
πέμψαι ἐπ' Ἀτρεΐδῃ Ἀγαμέμνονι οὖλον ὄνειρον·
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
"βάσκ' ἴθι, οὖλε ὄνειρε, θοὰς ἐπὶ νῆας Ἀχαιῶν·

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obvious inconsistency between the despair of Agamemnon and the promise of Zeus, the council-scene was interpolated, and the serious advice of Agamemnon turned into a mere fictitious attempt to sound the feeling of the army. The idea is certainly an ingenious one; it is suggested by the words of Odysseus in 193, which are really a device worthy of their author, to save the honour of Agamemnon and undo the effect of his unfortunate speech.

The interpolation probably begins with line 42, as it will be found that A joins on perfectly to B 41; while from 42 to 52 more than half is found in other parts of the poems.

ii. There is a singular unanimity among critics in rejecting the whole Catalogue as a later interpolation. The style is different from that of the rest of the poems, though this may chiefly be due to the difference of matter. The whole Catalogue looks as though it described the fleet sailing from Aulis; phrases like ἄγε νῆας and νέες ἐστιχόωντο are hardly suitable to ships which have been for ten years drawn up on dry land. A large proportion of the leaders named never appear in the sequel, while others who do appear are omitted in the Catalogue (see for instance Φ 154).

That the Catalogue was not composed for its present place seems therefore certain. But it does not follow that it was of late origin—nothing convincing has been urged to show this. We know from the story of Solon and the Megarians that the Catalogue was considered a canonical work, a Domesday Book of Greece, at a very early age. It agrees with the poems in being pre-Dorian (excepting only the Rhodian legend, 653-670, *q.v.*); and moreover is, like them, from the standpoint of a dweller on the mainland. There seems therefore to be no valid reason for doubting that it, like the bulk of the Iliad and Odyssey, was composed in Achaian times, and carried with the emigrants to the coast of Asia Minor. The only difficulty is the legend mentioned by Thucydides (i. 12), that the Boeotians were driven from Arne in Thessaly, and settled in the country which was then called Kadmeis, but afterwards took its name from them, sixty years *after* the fall of Troy, and only twenty years before the Doric invasion. But the value of such a tradition is very small where a number of years is the vital point.

2. There is a real inconsistency between this line and A 611, which it has been proposed to avoid by taking ἔχε to mean "did not *keep* hold" all night long; *i.e.* he awoke after going to sleep. But ἔχε implies only the presence of sleep (cf. Ψ 815), and this pregnant sense cannot be read into it in the absence of fuller expression. It is better either to assume that A 611 is a moveable line (see the note there), or to admit such a small inconsistency as would hardly be noticed at a point which forms a natural break in the narrative. K 1-4 follows I 713 in precisely the same manner, but the contradiction there is hardly noticeable, and in any case proves nothing, in view of the doubts as to the position of K in the original poem. For **ἥδυμος** MSS. give νήδυμος, a word which has never been satisfactorily explained, and no doubt arose, as Buttmann saw, from the adhesion of the ν which, in seven cases out of the twelve where it occurs, ends the preceding word; a phenomenon which may be paralleled in English, *e.g.* *a nickname* for *an ekename* (though the converse is commoner, *e.g.* *an orange* for *a norange*, etc.). ἥδυμος itself was in use as a poetical word in much later times; the Schol. quotes Simonides and Antimachos as employing it, and Hesiod, Epicharmos, and Alkman are attested by others. It is also in the Hymns, iii. 241, 449; xix. 16. Ar. read νήδυμος, it may be presumed, because of the hiatus in Π 454, μ 366, ν 79; of course he could not know that Ϝήδυμος began with Ϝ. His authority should not prevail against that of the poets from Homeric times till the fifth century. There is no independent evidence for the form νήδυμος, except Hymn iv. 171. For the form ἥδυμος by ἡδύς cf. κάλλιμος by καλός, and numerous cases of adjectives formed

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ἐλθὼν ἐς κλισίην Ἀγαμέμνονος Ἀτρεΐδαο
πάντα μάλ' ἀτρεκέως ἀγορευέμεν, ὡς ἐπιτέλλω.
θωρῆξαί ἑ κέλευε κάρη κομόωντας Ἀχαιοὺς
πανσυδίῃ· νῦν γάρ κεν ἕλοι πόλιν εὐρυάγυιαν
Τρώων· οὐ γὰρ ἔτ' ἀμφὶς Ὀλύμπια δώματ' ἔχοντες
ἀθάνατοι φράζονται· ἐπέγναμψεν γὰρ ἅπαντας
Ἥρη λισσομένη, Τρώεσσι δὲ κήδε' ἐφῆπται."
ὣς φάτο, βῆ δ' ἄρ' ὄνειρος, ἐπεὶ τὸν μῦθον ἄκουσεν·
καρπαλίμως δ' ἵκανε θοὰς ἐπὶ νῆας Ἀχαιῶν.
βῆ δ' ἄρ' ἐπ' Ἀτρεΐδην Ἀγαμέμνονα· τὸν δὲ κίχανεν
εὕδοντ' ἐν κλισίῃ, περὶ δ' ἀμβρόσιος κέχυθ' ὕπνος.
στῆ δ' ἄρ' ὑπὲρ κεφαλῆς Νηληΐῳ υἷι ἐοικὼς
Νέστορι, τόν ῥα μάλιστα γερόντων τῖ' Ἀγαμέμνων·
τῷ μιν ἐεισάμενος προσεφώνεεν οὖλος ὄνειρος·

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from other adjectives by secondary suffixes without apparent differences of meaning, *φαιδιμόεις*, *θηλύτερος*, etc. etc.

4. **τιμήσῃ**, so all MSS. for the -*σει*' of the vulg. which Bekker retained, conjecturing *ὀλέσαι* for -*ῃ*. (A, however, gives $\overset{\text{ει}}{\text{τιμήσηι}}$, and Schol. A B say *τιμήσει εὐκτικόν*.) The subj. is much less natural than the opt. in a purely narrative passage, the "historic present" being a form of speech not employed by Homer. Compare however Π 650, where both moods occur side by side; a passage quite sufficient to justify the subjunctive here, especially as the reminiscence of A 559 has obviously an influence in the same direction. There is also a very similar instance in T 354 and 348. See H. G. § 306, *n*.

6. **οὖλον**, here "baneful," from *ὀλ*- of *ὄλ-λυμι*, etc. It appears to be only the particular dream which is personified; there is no trace in Homer of a separate Dream-god.

8. **οὖλε ὄνειρε**, a case of so-called "*hiatus illicitus*"; Lange and Naber (and now Christ) would read *οὖλος*, the vocative occasionally having the same form as the nom. in the 2d declension: cf. Δ 189, *φίλος ὦ Μενέλαε*.

12. For **ἕλοι** (Zen. and best MSS.) Aristarchos read *ἕλοις*, a change of person which appears needlessly harsh. The opt. is potential.

13. **ἀμφίς**, "on two sides," *i.e.* divided in counsel: N 345.

15. **ἐφῆπται**, lit. "are fastened upon the Trojans," *i.e.* hang over their heads. So Z 241, H 402, Φ 513. For the second half of this line there was an old variant, *δίδομεν* (or *διδόμεν*, infin. as imper.) *δέ οἱ εὖχος ἀρέσθαι*, quoted by Aristotle.

19. **ἀμβρόσιος**, "delicious," as sleep is commonly called *γλυκύς*, besides being *ἥδυμος* and *μελίφρων* in the compass of a few lines. So *νὺξ ἀμβροσίη*, because it gives men sleep, or perhaps because of the peculiar fragrance of a still warm night. Mr. Verrall has shewn that the idea of *fragrance* is *always* suitable to the use of *ἀμβρόσιος*, while there is no clear instance of its meaning *immortal* only. It is probably not a pure Greek word at all, but borrowed from the Semitic *amara*, ambergris, the famous perfume to which Oriental nations assign mythical miraculous properties; so that *ἀμβροσία* has taken the place of the old Aryan *Soma*. **ἄμβροτος**, though in some of its uses it undoubtedly means *immortal*, in others is a synonym of *ἀμβρόσιος*, the two senses being thus from different sources and only accidentally coincident in sound (*ἄμβρ. ἔλαιον* θ 365, *κρήδεμνον* ε 347, *εἵματα* Π 670, *νὺξ ἄμβροτος* λ 330, and *νὺξ ἀβρότη* Ξ 78 = *νὺξ ἀμβροσίη*). That the epithets are chiefly restricted to *divine* objects is clearly the result of a *Volksetymologie*.

20. **Νηληΐῳ υἷι**, an unusual expression, with which we may compare *Τελαμώνιε παῖ*, Soph. *Aj.* 134.

21. **γερόντων**, members of the royal council, without regard to age; see 53. Young men like Diomedes and Achilles belonged to the council. **μιν** (22) is of course acc. after *προσεφώνεε*.

22. **οὖλος** here is given by one MS., and is mentioned as a variant in A; the

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“ εὕδεις, Ἀτρέος υἱὲ δαΐφρονος ἱπποδάμοιο·
οὐ χρὴ παννύχιον εὕδειν βουληφόρον ἄνδρα,
ᾧ λαοί τ' ἐπιτετράφαται καὶ τόσσα μέμηλεν.
νῦν δ' ἐμέθεν ξύνες ὦκα· Διὸς δέ τοι ἄγγελός εἰμι,
ὅς σευ ἄνευθεν ἐὼν μέγα κήδεται ἠδ' ἐλεαίρει.
θωρῆξαί σ' ἐκέλευσε κάρη κομόωντας Ἀχαιοὺς
πανσυδίῃ· νῦν γάρ κεν ἕλοις πόλιν εὐρυάγυιαν
Τρώων· οὐ γὰρ ἔτ' ἀμφὶς Ὀλύμπια δώματ' ἔχοντες
ἀθάνατοι φράζονται· ἐπέγναμψεν γὰρ ἅπαντας
Ἥρη λισσομένη, Τρώεσσι δὲ κήδε' ἐφῆπται
ἐκ Διός. ἀλλὰ σὺ σῇσιν ἔχε φρεσί, μηδέ σε λήθη
αἱρείτω, εὖτ' ἄν σε μελίφρων ὕπνος ἀνήῃ.”
ὣς ἄρα φωνήσας ἀπεβήσετο, τὸν δὲ λίπ' αὐτοῦ
τὰ φρονέοντ' ἀνὰ θυμόν, ἅ ῥ' οὐ τελέεσθαι ἔμελλεν.
φῆ γὰρ ὅ γ' αἱρήσειν Πριάμου πόλιν ἤματι κείνῳ,
νήπιος, οὐδὲ τὰ ᾔδη, ἅ ῥα Ζεὺς μήδετο ἔργα·
θήσειν γὰρ ἔτ' ἔμελλεν ἐπ' ἄλγεά τε στοναχάς τε
Τρωσί τε καὶ Δαναοῖσι διὰ κρατερὰς ὑσμίνας.
ἔγρετο δ' ἐξ ὕπνου, θείη δέ μιν ἀμφέχυτ' ὀμφή.
ἕζετο δ' ὀρθωθείς, μαλακὸν δ' ἔνδυνε χιτῶνα
καλὸν νηγάτεον, περὶ δὲ μέγα βάλλετο φᾶρος·
ποσσὶ δ' ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,
ἀμφὶ δ' ἄρ' ὤμοισιν βάλετο ξίφος ἀργυρόηλον·

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rest give *θεῖος*, which cannot be right, as this word, as Nauck has shewn, always has *ει in thesi*, *i.e.* it is always a trisyllable, *θέιος*.

27. This line occurs in Ω 174, and was rejected by Aristarchos here, as the "pity" seems out of place. **σευ** is gen. after *κήδεται*, not *ἄνευθεν*. *σε* is of course to be supplied to *ἐλεαίρει*, from *σευ*.

33. It is not usual for Homeric messengers to exceed the words of their message. In Θ 423-4 a similar addition is suspected for other reasons.

36. **ἔμελλεν**, so Zen. and MSS.: Ar. *ἔμελλον*. He seems to have preferred the plural wherever the choice was possible, relying on passages such as B 135, H 6, 102, and others, where the verb cannot be in the singular.

40. **διά**, either "through the whole course" of battles, as we find *διὰ νύκτα* in a temporal sense; or better "by means of," like *ἣν διὰ μαντοσύνην* A 72, *διὰ μῆτιν Ἀθήνης* K 497; battles being Zeus' instrument for working his will.

41. **ἀμφέχυτο**, surrounded him, *i.e.* rang in his ears. *ὀμφή* in Homer is always accompanied either with *θείη* or *θεοῦ*, *θεῶν*.

43. **νηγάτεον** occurs only here and Ξ 185 in a similar phrase. The exact meaning of the word is doubtful; it is generally derived from *νέος* and *γα-* of *γίγνομαι* (*γέ-γα-α*), as meaning "newly produced"; but it may be questioned whether the root *γα-* is ever employed to express the production of manufactured objects, and *νεη-* from *νέϝο-* never coalesces to *νη-*; least of all in a genuine Homeric word. Of other derivations perhaps the least unlikely is Goebel's, from *νη-* priv. and *ἀγατᾶσθαι* = *βλάπτεσθαι* (Hesych.) in the sense *integer*, fresh, not worn (Lexil. Π 588). Similarly Düntzer refers it to root *ἀγ-* of *ἄγος* = pollution, as meaning "undefiled."

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εἵλετο δὲ σκῆπτρον πατρώιον, ἄφθιτον αἰεί·
σὺν τῷ ἔβη κατὰ νῆας Ἀχαιῶν χαλκοχιτώνων.
  Ἠὼς μέν ῥα θεὰ προσεβήσετο μακρὸν Ὄλυμπον
Ζηνὶ φόως ἐρέουσα καὶ ἄλλοις ἀθανάτοισιν·
αὐτὰρ ὁ κηρύκεσσι λιγυφθόγγοισι κέλευσεν
κηρύσσειν ἀγορήνδε κάρη κομόωντας Ἀχαιούς·
οἱ μὲν ἐκήρυσσον, τοὶ δ' ἠγείροντο μάλ' ὦκα.
  βουλὴν δὲ πρῶτον μεγαθύμων ἷζε γερόντων
Νεστορέῃ παρὰ νηὶ Πυλοιγενέος βασιλῆος.
τοὺς ὅ γε συγκαλέσας πυκινὴν ἠρτύνετο βουλήν·
"κλῦτε, φίλοι· θεῖός μοι ἐνύπνιον ἦλθεν ὄνειρος
ἀμβροσίην διὰ νύκτα, μάλιστα δὲ Νέστορι δίῳ
εἶδός τε μέγεθός τε φυήν τ' ἄγχιστα ἐῴκειν.
στῆ δ' ἄρ' ὑπὲρ κεφαλῆς, καί με πρὸς μῦθον ἔειπεν·
'εὕδεις, Ἀτρέος υἱὲ δαΐφρονος ἱπποδάμοιο·
οὐ χρὴ παννύχιον εὕδειν βουληφόρον ἄνδρα,
ᾧ λαοί τ' ἐπιτετράφαται καὶ τόσσα μέμηλεν.
νῦν δ' ἐμέθεν ξύνες ὦκα· Διὸς δέ τοι ἄγγελός εἰμι,
ὅς σευ ἄνευθεν ἐὼν μέγα κήδεται ἠδ' ἐλεαίρει·
θωρῆξαί σ' ἐκέλευσε κάρη κομόωντας Ἀχαιοὺς
πανσυδίῃ· νῦν γάρ κεν ἕλοις πόλιν εὐρυάγυιαν
Τρώων· οὐ γὰρ ἔτ' ἀμφὶς Ὀλύμπια δώματ' ἔχοντες
ἀθάνατοι φράζονται· ἐπέγναμψεν γὰρ ἅπαντας
Ἥρη λισσομένη, Τρώεσσι δὲ κήδε' ἐφῆπται
ἐκ Διός. ἀλλὰ σὺ σῇσιν ἔχε φρεσίν.' ὣς ὁ μὲν εἰπὼν

46. **ἄφθιτον,** as the work of a god (see l. 101) and the symbol of a divine authority.

49. **ἐρέουσα,** heralding the approach of light; so Ψ 226, *ἑωσφόρος εἶσι φόως ἐρέων ἐπὶ γαῖαν.*

53. For **βουλήν** of Zenod. and MSS. Aristarchos read *βουλή,* taking *ἷζε* as intransitive, as is usual in Homer (*e.g.* ll. 96 and 792). The transitive use appears to recur only in Ω 553. The *βουλή* was composed of a small number of the most important chiefs (*γέροντες*) specially summoned; see K 195. From K 108-114 there would seem to have been about nine members in the absence of Achilles: viz. Agamemnon, Menelaos, Nestor, Diomedes, Odysseus, the two Aiantes, Meges, and Idomeneus.

54. **Νεστορέῃ** = *Νέστορος,* as *Νηληίῳ,* l. 20.

56 = ξ 495. **ἐνύπνιον,** which does not recur in Homer, is an adverbial neut. of the adj. *ἐνύπνιος* (like *ἦλθον ἐναίσιμον,* Z 519), and is so found in Ar. *Vesp.* 1218, *ἐνύπνιον ἑστιώμεθα.* Compare the Attic use of *ὄναρ.* In later Greek, however, *ἐνύπνιον* was generally used as a substantive, and accordingly Zenod. read *θεῖον* here.

57. **μάλιστα—ἄγχιστα,** rather tautological, though the two words do not perhaps mean exactly the same; *μάλιστα* = to Nestor more than to any other, *ἄγχιστα* = very closely resembled. But 58 = ζ 152, and has probably been adopted by the interpolator without due care. For **φυή**, cf. A 115.

60-70. In place of this third repetition of the dream Zen. read—
ἠνώγει σε πατὴρ ὑψίζυγος αἰθέρι ναίων
Τρωσὶ μαχήσασθαι προτὶ Ἴλιον. ὣς ὁ μὲν εἰπών, κ.τ.λ.

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ᾤχετ' ἀποπτάμενος, ἐμὲ δὲ γλυκὺς ὕπνος ἀνῆκεν.
ἀλλ' ἄγετ', αἴ κέν πως θωρήξομεν υἷας Ἀχαιῶν.
πρῶτα δ' ἐγὼν ἔπεσιν πειρήσομαι, ἣ θέμις ἐστίν,
καὶ φεύγειν σὺν νηυσὶ πολυκλήισι κελεύσω·
ὑμεῖς δ' ἄλλοθεν ἄλλος ἐρητύειν ἐπέεσσιν."
  ἦ τοι ὅ γ' ὣς εἰπὼν κατ' ἄρ' ἕζετο, τοῖσι δ' ἀνέστη
Νέστωρ, ὅς ῥα Πύλοιο ἄναξ ἦν ἠμαθόεντος·
ὅ σφιν ἐὺ φρονέων ἀγορήσατο καὶ μετέειπεν·
"ὦ φίλοι, Ἀργείων ἡγήτορες ἠδὲ μέδοντες,
εἰ μέν τις τὸν ὄνειρον Ἀχαιῶν ἄλλος ἔνισπεν,
ψεῦδός κεν φαῖμεν καὶ νοσφιζοίμεθα μᾶλλον·
νῦν δ' ἴδεν, ὃς μέγ' ἄριστος Ἀχαιῶν εὔχεται εἶναι.
ἀλλ' ἄγετ', αἴ κέν πως θωρήξομεν υἷας Ἀχαιῶν."
  ὣς ἄρα φωνήσας βουλῆς ἐξ ἦρχε νέεσθαι,
οἱ δ' ἐπανέστησαν πείθοντό τε ποιμένι λαῶν
σκηπτοῦχοι βασιλῆες. ἐπεσσεύοντο δὲ λαοί.
ἠύτε ἔθνεα εἶσι μελισσάων ἀδινάων,

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73. The idea of tempting the army has been compared with a similar story told of Cortez: a proposal on his part to return was made merely to excite the spirits of his followers, and met with complete success.

81. **φαῖμέν κεν** is potential; "we might deem it a delusion."

82. The idea clearly is that the supreme king has an innate right to communications from heaven on behalf of the people at large. Nestor's silence with respect to Agamemnon's last proposition may perhaps be explained as due to disapproval of a resolution which he sees it is useless to resist. But the speech is singularly jejune and unlike the usual style of Nestor; l. 82 seems much more in place in Ω 222; and Aristarchos rejected 76-83 entirely, on the ground that it was for Agamemnon and not for Nestor to lead the way out from the council.

87. **ἀδινάων** (or as Aristarchos seems, from a scholium of Herodianus on this passage, to have written the word, ἀδινάων), "busy." The word seems to express originally quick restless motion; and is thus applied to the heart (Π 481, τ 516), to sheep (α 92, δ 320), and to flies (Β 469); then to vehemence of grief (Ψ 225, ω 317, and often), and to the passionate song of the Sirens (ψ 326). According to the explanation of the ancients, adopted by Buttmann, the primary sense is "dense"; but this gives a much less satisfactory chain of significations. It is then particularly hard to explain the application of the word to the heart; few will be thoroughly satisfied with the supposition that it means "composed of dense fibres," while a more probable epithet than "busy" or "beating" could not be found. Goebel's derivation of the word from ἀ- intens., and root δι- to move (*v.* Curt. *Et.* no. 268), is at least as good as Buttmann's, who connects it with ἀδρός. It may be noticed that both ἔθνεα εἶσι (which Bentley emended ἔθνε' ἴασι), and αἱ δέ τε ἔνθα (l. 90) are cases of *hiatus illicitus; i.e.* they occur at points where there is no caesura nor any tendency to a break in the line which might account for them. Of the fifty-three cases of such hiatus in Homer, twenty-three occur at the end of the second foot, and twenty-one at the end of the fifth; six are found in the first, two in the third, and only one in the fourth. A complete list will be found in Knös, *De digammo Homerico*, p. 47. The *hiatus* is legitimate if found (1) in the trochaic caesura of the third foot; (2) in the bucolic diaeresis; (3) at the end of the first foot. (In reckoning cases of hiatus Knös omits genitives in -αο and -οιο, which in his opinion do not suffer elision, and words like περί, τι, and others, which certainly do not.)

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πέτρης ἐκ γλαφυρῆς αἰεὶ νέον ἐρχομενάων·
βοτρυδὸν δὲ πέτονται ἐπ' ἄνθεσιν εἰαρινοῖσιν·
αἱ μέν τ' ἔνθα ἅλις πεποτήαται, αἱ δέ τε ἔνθα·
ὣς τῶν ἔθνεα πολλὰ νεῶν ἄπο καὶ κλισιάων
ἠιόνος προπάροιθε βαθείης ἐστιχόωντο
ἰλαδὸν εἰς ἀγορήν· μετὰ δέ σφισιν ὄσσα δεδήειν
ὀτρύνουσ' ἰέναι, Διὸς ἄγγελος· οἱ δ' ἀγέροντο.
τετρήχει δ' ἀγορή, ὑπὸ δὲ στεναχίζετο γαῖα
λαῶν ἱζόντων, ὅμαδος δ' ἦν. ἐννέα δέ σφεας
κήρυκες βοόωντες ἐρήτυον, εἴ ποτ' ἀυτῆς
σχοίατ', ἀκούσειαν δὲ διοτρεφέων βασιλήων.
σπουδῇ δ' ἕζετο λαός, ἐρήτυθεν δὲ καθ' ἕδρας
παυσάμενοι κλαγγῆς. ἀνὰ δὲ κρείων Ἀγαμέμνων
ἔστη σκῆπτρον ἔχων· τὸ μὲν Ἥφαιστος κάμε τεύχων.
Ἥφαιστος μὲν δῶκε Διὶ Κρονίωνι ἄνακτι,
αὐτὰρ ἄρα Ζεὺς δῶκε διακτόρῳ ἀργεϊφόντῃ·
Ἑρμείας δὲ ἄναξ δῶκεν Πέλοπι πληξίππῳ,
αὐτὰρ ὁ αὖτε Πέλοψ δῶκ' Ἀτρέι ποιμένι λαῶν·
Ἀτρεὺς δὲ θνήσκων ἔλιπεν πολύαρνι Θυέστῃ,
αὐτὰρ ὁ αὖτε Θυέστ' Ἀγαμέμνονι λεῖπε φορῆναι,
πολλῇσιν νήσοισι καὶ Ἄργεϊ παντὶ ἀνάσσειν.
τῷ ὅ γ' ἐρεισάμενος ἔπε' Ἀργείοισι μετηύδα·

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88. **νέον**, "in fresh supplies," as we say.

89. **βοτρυδόν** naturally reminds us of the settling of a new swarm of bees, hanging down in a solid mass like a bunch of grapes. But *ἄνθεσιν* rather indicates that no more is meant than the thronging of them upon the flowers in the eager search for honey.

90. **ἅλις** is here used in its primary sense, "in throngs," from *Ϝαλ*, to squeeze (*Ϝείλειν*, *ἀ-ολλ-έες*, etc.); it is thus almost identical with *ἰλαδόν*, l. 93.

93. **δεδήει**; this metaphor is a favourite one with Homer, especially of battle (cf. *ὡς οἱ μὲν μάρναντο δέμας πυρὸς αἰθομένοιο*, Σ 1; and the word *δαΐς*); it is applied even to *οἰμωγή* in υ 353. For the personification of *ὄσσα*, heaven-sent rumour, cf. ω 413, and see Buttmann, *Lexil. s.v.*

95. **τετρήχει**, plpf. intrans., from *ταράσσω*. The form recurs in Η 346.

99. **σπουδῇ**, "with trouble," *i.e.* hardly. So Ε 893, Λ 562, ω 119, etc.

103. **διακτόρῳ ἀργεϊφόντῃ**: these names of Hermes are obscure. The former probably means "the runner," from *διακ-*, a lengthened form of *δι-α-*, root *δι* to run, whence also *διώκ-ω*. (Goebel derives both *διάκτορος* and *διώκω* from *διά* and root *ἀκ-* to be swift; whence *ὠκύς* and *διάκονος*.) *Ἀργεϊφόντης* is traditionally explained "slayer of Argos"; but Homer does not appear to have known this legend, which may very likely have arisen by "Volksetymologie" from the name. Goebel is therefore probably right in translating "swift appearing," a fitting name for the fleet messenger. Forms from *φεν-* to slay, and *φαν-* to shine, are often identical.

108. Argos here, from its opposition to the islands, can hardly mean less than the whole of the mainland over which the suzerainty of Agamemnon extended. See Gladstone, *Juv. Mundi*, p. 46, and the remarks of Thucydides, i. 9, where he calls this passage the *σκήπτρου παράδοσις*. This famous line seems to have reached even the "Morte d'Arthur"; "king he was of all Ireland and of many isles," i. 24.

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"ὦ φίλοι ἥρωες Δαναοί, θεράποντες Ἄρηος,
Ζεύς με μέγα Κρονίδης ἄτῃ ἐνέδησε βαρείῃ,
σχέτλιος, ὃς πρὶν μέν μοι ὑπέσχετο καὶ κατένευσεν
Ἴλιον ἐκπέρσαντ' εὐτείχεον ἀπονέεσθαι,
νῦν δὲ κακὴν ἀπάτην βουλεύσατο, καί με κελεύει
δυσκλέα Ἄργος ἱκέσθαι, ἐπεὶ πολὺν ὤλεσα λαόν.
οὕτω που Διὶ μέλλει ὑπερμενέι φίλον εἶναι,
ὃς δὴ πολλάων πολίων κατέλυσε κάρηνα
ἠδ' ἔτι καὶ λύσει· τοῦ γὰρ κράτος ἐστὶ μέγιστον.
αἰσχρὸν γὰρ τόδε γ' ἐστὶ καὶ ἐσσομένοισι πυθέσθαι,
μὰψ οὕτω τοιόνδε τοσόνδε τε λαὸν Ἀχαιῶν
ἄπρηκτον πόλεμον πολεμίζειν ἠδὲ μάχεσθαι
ἀνδράσι παυροτέροισι, τέλος δ' οὔ πώ τι πέφανται.
εἴ περ γάρ κ' ἐθέλοιμεν Ἀχαιοί τε Τρῶές τε,
ὅρκια πιστὰ ταμόντες, ἀριθμηθήμεναι ἄμφω,
Τρῶες μὲν λέξασθαι, ἐφέστιοι ὅσσοι ἔασιν,
ἡμεῖς δ' ἐς δεκάδας διακοσμηθεῖμεν Ἀχαιοί,
Τρώων δ' ἄνδρα ἕκαστοι ἑλοίμεθα οἰνοχοεύειν,
πολλαί κεν δεκάδες δευοίατο οἰνοχόοιο.
τόσσον ἐγὼ φημὶ πλέας ἔμμεναι υἷας Ἀχαιῶν

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111. **μέγα**, "with might"; so MSS. with Zenod. Aristarchos read *μέγας*, according to the explicit statement of Didymos, who expressly contradicts Aristonikos on this point. 111-118 = I 18-25, *q.v.* Zen. omitted 112-118 here.

113. The main idea is given by *ἐκπέρσαντα*: we should say, "that I should not return till I had wasted Ilios." The acc. is the regular idiom. (Cf. A 541.)

115. **δυσκλέα** must be a contracted form for *δυσκλεέα*: it would seem that we should write either *δυσκλεᾶ*, or more probably *δυσκλεέ'*. The same question arises on I 189; *v.* also Ω 202; H. G. § 105, 4.

116. **που μέλλει**, "it must be that," as Φ 83, *μέλλω που ἀπεχθέσθαι Διὶ πατρί*. Bekker brackets 116-18, urging that such an appeal to Zeus as *destroyer* of cities contradicts what Agamemnon has just been saying. This, however, actually weakens the passage; for surely the thought that Zeus has so often "overthrown fenced cities" heightens the bitterness of the *ἄτη* which Agamemnon says has come upon him. For *κάρηνα* used of cities compare the frequent epithet *εὐστέφανος*.

125. **λέξασθαι**, to number themselves. **ἐφέστιοι**, *i.e.* citizens in the town, as opposed to the allies from other lands. **Τρῶες** Ar., MSS. *Τρῶας*, which would mean "to muster the Trojans." After *Τρῶες* above the nom. is more natural, "the Trojans to muster themselves." For *εἴ περ . . . κε* with opt. see Lange, EI, p. 195, where he shows that it differs only by a shade from the single *εἰ* with opt. For the sentiment compare Virg. *Æn.* xii. 233, *Vix hostem, alterni si congrediamur, habemus.*

127. **ἕκαστοι**, *i.e.* each set of ten. The MSS. all give *ἕκαστον*: the text, which is more idiomatic and vigorous, is apparently the old reading, as Schol. A (Didymos) mentions *ἕκαστον* as the reading of one Ixion.

129. **πλέας**, a comparative form = *πλέονας*, apparently for *πλε-εας* = *πλε-jεσ-ας*, the suffix *-jεσ-* being the same as Lat. *-ior*. (H. G. § 121). It is an Aeolic word, and remained in common use to historical times, being found in an inscription from Mytilene (Collitz,

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Τρώων, οἳ ναίουσι κατὰ πτόλιν· ἀλλ' ἐπίκουροι
πολλέων ἐκ πολίων ἐγχέσπαλοι ἄνδρες ἔνεισιν,
οἵ με μέγα πλάζουσι καὶ οὐκ εἰῶσ' ἐθέλοντα
Ἰλίου ἐκπέρσαι εὖ ναιόμενον πτολίεθρον.
ἐννέα δὴ βεβάασι Διὸς μεγάλου ἐνιαυτοί,
καὶ δὴ δοῦρα σέσηπε νεῶν καὶ σπάρτα λέλυνται·
αἱ δέ που ἡμέτεραί τ' ἄλοχοι καὶ νήπια τέκνα
εἴατ' ἐνὶ μεγάροις ποτιδέγμεναι· ἄμμι δὲ ἔργον
αὔτως ἀκράαντον, οὗ εἵνεκα δεῦρ' ἱκόμεσθα.
ἀλλ' ἄγεθ', ὡς ἂν ἐγὼ εἴπω, πειθώμεθα πάντες·
φεύγωμεν σὺν νηυσὶ φίλην ἐς πατρίδα γαῖαν·
οὐ γὰρ ἔτι Τροίην αἱρήσομεν εὐρυάγυιαν.
ὣς φάτο, τοῖσι δὲ θυμὸν ἐνὶ στήθεσσιν ὄρινεν
πᾶσι μετὰ πληθύν, ὅσοι οὐ βουλῆς ἐπάκουσαν.
κινήθη δ' ἀγορὴ φὴ κύματα μακρὰ θαλάσσης,
πόντου Ἰκαρίοιο· τὰ μέν τ' Εὖρός τε Νότος τε
ὤρορ' ἐπαΐξας πατρὸς Διὸς ἐκ νεφελάων.

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no. 212, 9), ταῖς ἀρχαις παλαιαις ταῖς ἐμ Μ[υτιλή]ναι πλέας τ[ῶ]ν αἰμίσεων. The nom. πλέες is found in A 395. A similar form is χέρης, *v.* A 80.

130-131 were athetized by Ar. on the ground that all the "barbarians," Trojans and allies together, are elsewhere always said to be fewer than the Greeks. The objection rather is that elsewhere the Trojans always play the prominent part in the defence, while the allies are of secondary importance. See especially P 221.

131. **ἔνεισιν,** so one of the editions of Ar., as in E 477, οἵπερ τ' ἐπίκουροι ἔνειμεν, and this gives a better sense than ἔασιν of MSS.

132. **πλάζουσι,** lead me astray, drive me wide of the mark: cf. πάλιν πλαγχθέντας, A 59.

133. **Ἰλίου,** so MSS.: Ar. Ἴλιον. Both constructions are found; the acc. in line 501 and *passim* in the Catalogue, the gen. in α 2 Τροίης ἱερὸν πτολίεθρον, ο 193, etc.

135. Observe the neuter plurals followed by one verb in the sing. and the other in the plur.

143 was rejected by Aristarchos as involving unnecessary repetition; the πληθύς of course knew nothing of the council. For a more important objection to the line see the introduction to the book. For the construction μετὰ πληθύν, where we should have expected the dative, compare I 54, π 419, and δ 652 (though in the latter passage μεθ' ἡμέας *may* mean "next to us"); and also μετὰ χεῖρας, Herod. vii. 16, 2, Thuc. 1, 138, etc. See H. G. § 195.

144. Aristonikos has here preserved for us the reading of Zenodotos, φὴ for ὡς of MSS.; and there can be no doubt that it is correct, though Arist. rejected it with the brief comment οὐδέποτε Ὅμηρος τὸ φὴ ἀντὶ τοῦ ὡς τέταχεν. This merely means that the word had generally dropped out of the MSS. in his day: it is found again in Ξ 499, ὁ δὲ φὴ κώδειαν ἀνασχών, where it was written φῆ, and, in defiance of Homer's idiom, translated "said." The word is doubtless for Ϝή, an instrumental case, from the pronominal stem σϜο-; cf. Goth. *svê* = how; the σ hardened the Ϝ to φ, as in σφεῖς, σφός, and then disappeared (so Curt. *Et.* no. 601, and p. 442). Others derive it from the rel. stem Ϝο-, of which ὡς is possibly the abl. Or again, φή might be exactly = Skt. *vā*, "*sicut.*" But it has not yet been proved that Ϝ can pass *directly* into φ.

145. **Ἰκαρίοιο,** so called from a small island near Samos. **πόντου** seems to be in apposition with θαλάσσης, as the part to the whole.

146. **ὤρορε,** transitive, as δ 712, ψ 222, in which passages it is clearly an

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ὡς δ' ὅτε κινήσῃ Ζέφυρος βαθὺ λήιον ἐλθών,
λάβρος ἐπαιγίζων, ἐπί τ' ἠμύει ἀσταχύεσσιν,
ὣς τῶν πᾶσ' ἀγορὴ κινήθη, τοὶ δ' ἀλαλητῷ
νῆας ἔπ' ἐσσεύοντο, ποδῶν δ' ὑπένερθε κονίη
ἵστατ' ἀειρομένη. τοὶ δ' ἀλλήλοισι κέλευον
ἅπτεσθαι νηῶν ἠδ' ἑλκέμεν εἰς ἅλα δῖαν,
οὐρούς τ' ἐξεκάθαιρον· ἀϋτὴ δ' οὐρανὸν ἷκεν
οἴκαδε ἱεμένων· ὑπὸ δ' ᾕρεον ἕρματα νηῶν.
ἔνθα κεν Ἀργείοισιν ὑπέρμορα νόστος ἐτύχθη,
εἰ μὴ Ἀθηναίην Ἥρη πρὸς μῦθον ἔειπεν·
" ὢ πόποι, αἰγιόχοιο Διὸς τέκος, ἀτρυτώνη,
οὕτω δὴ οἶκόνδε, φίλην ἐς πατρίδα γαῖαν,
Ἀργεῖοι φεύξονται ἐπ' εὐρέα νῶτα θαλάσσης;

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aorist: cf. also τ 201. In N 78, θ 539, it is intrans. and may be a perf. = *ὄρωρε*. The usual form of the trans. aor. is of course *ὦρσε*.

Some edd. have taken unnecessary offence at the two similes. They seem to express rather different pictures; that of the stormy sea bringing before us the tumultuous rising of the assembly, while the cornfield expresses their sudden bending in flight all in one direction. For the multiplication of similes cf. *infra*, 453-483. If either is to be rejected, it is the first, 144-146; both on account of the rather awkward addition of *πόντου Ἰκαρίοιο* after *θαλάσσης*, and also because it indicates a familiarity with the Asian shore of the Aegaean sea, which is a note of later origin.

148. **ἠμύει**, sc. the cornfield. **ἐπί**, before the blast. For the change from subj. to indic. compare I 324, Λ 156.

152. **δῖαν**, here in its primitive sense, "bright." So of the *αἰθήρ*, Π 365, τ 540, and dawn, I 240, etc. It is twice used of the earth, Ξ 347, Ω 532; in the latter passage the epithet seems somewhat otiose, but in the former "bright" is obviously appropriate. In relation to men and gods it appears to mean "illustrious," either for beauty or noble birth; but here again it becomes otiose as applied to the swineherd Eumaios in the Odyssey.

153. **οὐρούς**, "the launching-ways," trenches in the sand by which the ships were dragged down to the sea; **ἕρματα**, the props, probably large stones, placed under the ships' sides to keep them upright, see A 486. The former word, which does not recur, is perhaps conn. with *ὀρύσσω* (Curtius, however, regards the root of *ὀρύσσω* as *ρυκ*, *Et.* p. 325).

155. **ὑπέρμορα**, a rhetorical expression only: nothing ever actually happens in Homer against the will of fate, as a god always interferes to prevent it. For similar expressions compare P 327, Υ 30, 336; and also Π 698, and α 34, with Merry and Riddell's note: and for *ὑπέρ* = against, *ὑπὲρ ὅρκια*, Γ 299, etc.

157. **ἀτρυτώνη**, one of the obscure titles of gods, of which we cannot even say with confidence that they are of Hellenic or Aryan origin at all. The common explanation is that it means "unwearied one," from *τρύω* to rub (in the sense "to wear out"). It is equally likely that it may be connected with the first element in the equally obscure *Τριτογένεια*, for which see note on Δ 515. (Reference may also be made to Autenrieth, App. to Nägelsbach's *Hom. Theologie*, ed. 3, p. 413.)

159. The punctuation of 159-162 is rather doubtful. Some edd. put one note of interrogation after *αἴης*, and another (or a comma, which is the same thing) after *θαλάσσης*: while others have no note of interrogation at all. In Ξ 88, O 201, 553, ε 204, *οὕτω δή* introduces an indignant question; and this certainly gives the most vigorous sense here. In δ 485, λ 348, *οὕτω δή* occurs indeed in direct statements; but there it does not stand in the emphatic position at the beginning of the sentence. On the other hand, it seems better to place a simple full stop after *αἴης*, because the opt. is not suited to the tone of re-

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καδ δέ κεν εὐχωλὴν Πριάμῳ καὶ Τρωσὶ λίποιεν
Ἀργείην Ἑλένην, ἧς εἵνεκα πολλοὶ Ἀχαιῶν
ἐν Τροίῃ ἀπόλοντο, φίλης ἀπὸ πατρίδος αἴης.
ἀλλ' ἴθι νῦν κατὰ λαὸν Ἀχαιῶν χαλκοχιτώνων,
σοῖς ἀγανοῖς ἐπέεσσιν ἐρήτυε φῶτα ἕκαστον,
μηδὲ ἔα νῆας ἅλαδ' ἑλκέμεν ἀμφιελίσσας."
ὣς ἔφατ', οὐδ' ἀπίθησε θεά, γλαυκῶπις Ἀθήνη·
βῆ δὲ κατ' Οὐλύμποιο καρήνων ἀΐξασα.
[καρπαλίμως δ' ἵκανε θοὰς ἐπὶ νῆας Ἀχαιῶν].
εὗρεν ἔπειτ' Ὀδυσῆα Διὶ μῆτιν ἀτάλαντον
ἑσταότ'· οὐδ' ὅ γε νηὸς ἐυσσέλμοιο μελαίνης
ἅπτετ', ἐπεί μιν ἄχος κραδίην καὶ θυμὸν ἵκανεν.
ἀγχοῦ δ' ἱσταμένη προσέφη γλαυκῶπις Ἀθήνη·
"διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
οὕτω δὴ οἶκόνδε, φίλην ἐς πατρίδα γαῖαν,
φεύξεσθ' ἐν νήεσσι πολυκλήισι πεσόντες;
καδ δέ κεν εὐχωλὴν Πριάμῳ καὶ Τρωσὶ λίποιτε

---

monstrant questioning. Thus **δέ** in 160 almost = our "Why!" For **εὐχωλή** = subject of boasting, compare X 433, *ὅ μοι . . . εὐχωλὴ κατὰ ἄστυ πελέσκεο.*

164. Ar. not without reason regarded this line as interpolated from 180: the task is more suited to Odysseus than Athene, and is entirely committed to him. Ar. equally obelized 160-162, as being in place only in 176-178. This however does not seem necessary. Zenod. cut out 157-168 bodily, reading Ἀθηναίῃ λαοσσόος ἦλθ' ἀπ' Οὐλύμπου for Ἀθ. Ἥρη πρὸς μῦθον ἔειπεν in 156.

165. **μηδὲ ἔα** (so all MSS.: Bekk. after Heyne, μηδέ τ'); a hiatus before ἐάν is several times found, viz. P 16, X 339, δ 805, κ 536, σ 420 after ε, Θ 428 after νῶι, Ψ 73 after -οιο. In seventy-nine passages however the supposition of an initial consonant is inadmissible (Knös, *de dig. Hom.* p. 199). The origin of the word is very obscure; and it is possible that we ought in all cases to remove the hiatus by reading εἴα, etc., though the form is nowhere actually found. **ἀμφιελίσσας** is a word of somewhat doubtful meaning, as it is only applied to ships. The traditional explanation, "rowed on both sides," is insufficient, as there is no ground to suppose that ἑλίσσω (Ϝελ-) was ever used for ἐρέσσω (root ἐρ-), from which we actually have ἀμφήρης, Eur. *Cycl.* 15. Nor will "rolling both ways" do, for ἑλίσσω is not = σαλεύω. The two meanings which are generally adopted are (1) curved at both ends, *i.e.* rising at both bow and stern (see note 8 to Butcher and Lang's Odyssey); or (2) with curved sides. Against both these it may be urged that ἑλίσσειν never seems to imply "curving," but always "turning round," "whirling," and the like, a very different idea; and further, with regard to (1) ἀμφί always means "at both *sides*," not "both *ends*." I venture to submit that the only sense consonant with the use of the word ἑλίσσω is "wheeling both ways," *i.e.* easily turned round, "handy." It might also be suggested that, if **ἑλικῶπις** = "with sparkling eyes," root σελ- of σέλας, etc., ἀμφιέλισσα might mean "sparkling on both sides," as used of the bright reflexion from the hull of a ship seen coming over the sea. This, however, seems less appropriate.

168 is omitted by all the best MSS.: Nikanor did not read it, for his scholion speaks of the asyndeton after ἀΐξασα.

175. **πεσόντες** implies tumultuous and disorderly flight; so Z 82, *ἐν χερσὶ γυναικῶν φεύγοντας πεσέειν*, *et al.* The phrase *ἐν νηυσὶ πεσέειν* is however also used of a violent attack upon the ships, and hence an ambiguity frequently arises; *e.g.* I 235, Λ 311 (cf. 325).

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Ἀργείην Ἑλένην, ἧς εἵνεκα πολλοὶ Ἀχαιῶν
ἐν Τροίῃ ἀπόλοντο, φίλης ἀπὸ πατρίδος αἴης.
ἀλλ' ἴθι νῦν κατὰ λαὸν Ἀχαιῶν, μηδέ τ' ἐρώει,
σοῖς δ' ἀγανοῖς ἐπέεσσιν ἐρήτυε φῶτα ἕκαστον,
μηδὲ ἔα νῆας ἅλαδ' ἑλκέμεν ἀμφιελίσσας."
ὣς φάθ', ὁ δὲ ξυνέηκε θεᾶς ὄπα φωνησάσης,
βῆ δὲ θέειν, ἀπὸ δὲ χλαῖναν βάλε· τὴν δέ κόμισσεν
κῆρυξ Εὐρυβάτης Ἰθακήσιος, ὅς οἱ ὀπήδει.
αὐτὸς δ' Ἀτρεΐδεω Ἀγαμέμνονος ἀντίος ἐλθὼν
δέξατό οἱ σκῆπτρον πατρώιον, ἄφθιτον αἰεί·
σὺν τῷ ἔβη κατὰ νῆας Ἀχαιῶν χαλκοχιτώνων.
ὅν τινα μὲν βασιλῆα καὶ ἔξοχον ἄνδρα κιχείη,
τὸν δ' ἀγανοῖς ἐπέεσσιν ἐρητύσασκε παραστάς·
"δαιμόνι', οὔ σε ἔοικε κακὸν ὣς δειδίσσεσθαι,
ἀλλ' αὐτός τε κάθησο καὶ ἄλλους ἵδρυε λαούς.
οὐ γάρ πω σάφα οἶσθ', οἷος νόος Ἀτρεΐωνος·
νῦν μὲν πειρᾶται, τάχα δ' ἴψεται υἷας Ἀχαιῶν.
ἐν βουλῇ δ' οὐ πάντες ἀκούσαμεν, οἷον ἔειπεν;

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179. **ἐρώει**, refrain not, hold not back. The verb is generally used with the gen., πολέμοιο, χάρμης, etc.; but it occurs without a case, μ 75, Χ 185, Ψ 433. In Ν 57 it is transitive, "drive back." In a similar sense ἐρωή (πολέμου) is used, "cessation," Π 302, Ρ 761; but ἐρωή in its ordinary meaning of "swing, impetus," must be an entirely different word: and so also ἐρωήσει in Α 303.

186. This is the sceptre described in 46, 101-109. It is of course handed over as a sign to all that Odysseus was acting on behalf of Agamemnon. **οἱ**, "at his hand," a *dativus ethicus*. See note on παιδὸς ἐδέξατο χειρὶ κύπελλον, Α 596.

188. **μέν** is answered by δ' αὖ, 198. The *asyndeton* at the beginning of a fresh stage in the narration is unusual. Hence Zenod. removed the full stop after χαλκοχιτώνων, reading βάς for ἔβη.

190. **δειδίσσεσθαι** is uniformly transitive in Homer, and there is no reason why it should not be so here; Odysseus actually "terrifies" the common sort into the assembly (199), but will not employ more than persuasion to the chiefs. It would be better to write οὐ σὲ than οὔ σε, to emphasize this contrast; and so Herodianus thought, though the "usage" was against him (ἡ μὲν ἀκρίβεια ὀρθοτονεῖ, ἐγκλίνει δὲ ἡ συνήθεια). The same schol. (B) adds δειδίσσεσθαι ἀντὶ τοῦ εὐλαβεῖσθαι, a wrong interpretation, which has been generally adopted. Mr. Monro (*Journ. Phil.* No. 21, p. 127) compares Ο 196, χερσὶ δὲ μή τί με πάγχυ κακὸν ὣς δειδισσέσθω: and Δ 286, σφῶϊ μὲν οὐ γὰρ ἔοικ' ὀτρυνέμεν. Among the solecisms derided by Lucian, *Pseudosoph.* 554, is that of using δεδίττομαι in the sense of "fear"; πρὸς δὲ τὸν εἰπόντα, Δεδίττομαι τὸν ἄνδρα καὶ φεύγω, Σύ, ἔφη, καὶ ὅταν τινα εὐλαβηθῇς, διώξῃ.

193. Aristarchos rejected this and the following four lines as ἀπεοικότες καὶ οὐ προτρεπτικοὶ εἰς καταστολήν—a not very convincing remark. On the other hand, he inserted here 203-5, as being evidently addressed to the kings, not to the common folk. But as spoken to chiefs the words would eminently be οὐ προτρεπτικοὶ εἰς καταστολήν, and likely rather to arouse the spirit of independence and opposition; they gain immensely in rhetorical significance if addressed to the multitude, to whom they can cause no offence.—For ἴψεται see Α 454.

194. This line is probably an interpolation (see introduction). As it stands, it is commonly printed without a note of interrogation; but "by reading it as a rhetorical question" (an alternative given by Schol. B) "the connexion of

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μή τι χολωσάμενος ῥέξῃ κακὸν υἷας Ἀχαιῶν.
θυμὸς δὲ μέγας ἐστὶ διοτρεφέων βασιλήων,
τιμὴ δ' ἐκ Διός ἐστι, φιλεῖ δέ ἑ μητίετα Ζεύς."
ὃν δ' αὖ δήμου ἄνδρα ἴδοι βοόωντά τ' ἐφεύροι,
τὸν σκήπτρῳ ἐλάσασκεν ὁμοκλήσασκέ τε μύθῳ·
" δαιμόνι', ἀτρέμας ἧσο καὶ ἄλλων μῦθον ἄκουε,
οἳ σέο φέρτεροί εἰσι, σὺ δ' ἀπτόλεμος καὶ ἄναλκις,
οὔτε ποτ' ἐν πολέμῳ ἐναρίθμιος οὔτ' ἐνὶ βουλῇ.
οὐ μέν πως πάντες βασιλεύσομεν ἐνθάδ' Ἀχαιοί.
οὐκ ἀγαθὸν πολυκοιρανίη· εἷς κοίρανος ἔστω,
εἷς βασιλεύς, ᾧ δῶκε Κρόνου πάις ἀγκυλομήτεω
[σκῆπτρόν τ' ἠδὲ θέμιστας, ἵνα σφίσι βασιλεύῃ]."

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the speech is considerably improved. Odysseus has begun by explaining the true purpose of Agamemnon. Then he affects to remember that he is speaking to one of the 'kings' who formed the council. 'But why need I tell you this? Did we not all—we of the council—hear what he said?'"—Mr. Monro. This also suits line 143, *πᾶσι μετὰ πληθύν, ὅσοι οὐ βουλῆς ἐπάκουσαν.* On the other hand there is no doubt that the council is always regarded as consisting only of a small number of "kings," not as including all the chiefs. Nine persons, Agamemnon, Menelaos, Odysseus, Nestor, Achilles, the two Aiantes, Diomedes and Idomeneus, "are the only undeniable kings of the Iliad, as may be seen from comparing together B 404-9, T 309-311, and from the transactions of K 34-197. Particular phrases or passages might raise the question whether four others, Meges, Eurypylos, Patroklos, and Phoinix, were not viewed by Homer as being also kings."—Gladstone, *Juv. M.* p. 417-18. This is clearly too small a number to be expressed by line 188, and this consideration no doubt led to the rejection of the note of interrogation.

196. Zenod. read **διοτρεφέων βασιλῆων,** and so Aristotle and others quote; Ar. (followed by the best MSS.) *-έος* and *-ῆος*, which looks like an alteration made in support of his theory that *ἕ* could not be used, as Zenod. maintained, and as the practice of later poets (*e.g.* Hymn. Ven. 267) exemplified, for a plural (see on A 393). It is however quite possible to retain the plural used generically, and yet take *ἑ* as sing. used of a particular instance, as is proved by δ 691—

ἥ τ' ἐστὶ δίκη θείων βασιλήων,
ἄλλον κ' ἐχθαίρῃσι βροτῶν, ἄλλον κε φιλοίη.

Compare Eurip. *And.* 421—

οἰκτρὰ γὰρ τὰ δυστυχῆ
βροτοῖς ἅπασι, κἂν θυραῖος ὢν κυρῇ.

(Monro *ut sup.* and H. G. § 255). The line is quoted with the gen. pl. by Aristotle, *Rhet.* ii. 2, Schol. A on A 173, and elsewhere.

198. **δήμου ἄνδρα,** so best MSS.; vulg. *δήμου* **τ'** *ἄνδρα*: the *τ'* is probably inserted only to avoid the hiatus, which is rare in this place. We should rather read *δήμοι'* (and so in Ψ 431, Ω 578). Numerous indications point to the conclusion that the final *-ο* of the gen. was readily elided in early Epic poetry. If **τε** be retained, it must connect *ἴδοι* with *ἐφεύροι*, or otherwise we get a false opposition between the common sort and the shouters.

202. **ἐναρίθμιος,** *in nullo numero,* "not counted."

203. **οὐ μέν** = Att. *οὐ δήπου*, as 233: *μέν* is virtually = *μήν*, and has no adversative force here. For the neut. *ἀγαθόν* in the next line cf. *triste lupus stabulis*, Verg. *Ec.* iii. 80.

206 is apparently inserted in order to supply an object to *δῶκε*, which does not need one. For this fertile source of interpolation see on A 296. It is clumsily altered from I 99, apparently at a time when the sense of metre was dying out. It is, however, as old as the age of Trajan, for Dio Chrysostom (*Or.* i. p. 3) knows it. It is found only in two second-class MSS. It is hardly worth while discussing the reference of *σφισι*, which may have been supposed = *ὑμῖν*, or simply transferred from I 99 without

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ὣς ὅ γε κοιρανέων δίεπε στρατόν· οἱ δ' ἀγορήνδε
αὖτις ἐπεσσεύοντο νεῶν ἄπο καὶ κλισιάων
ἠχῇ, ὡς ὅτε κῦμα πολυφλοίσβοιο θαλάσσης
αἰγιαλῷ μεγάλῳ βρέμεται, σμαραγεῖ δέ τε πόντος.
ἄλλοι μέν ῥ' ἕζοντο, ἐρήτυθεν δὲ καθ' ἕδρας,
Θερσίτης δ' ἔτι μοῦνος ἀμετροεπὴς ἐκολῴα,
ὃς ῥ' ἔπεα φρεσὶν ᾗσιν ἄκοσμά τε πολλά τε ᾔδη,
μάψ ἀτὰρ οὐ κατὰ κόσμον ἐριζέμεναι βασιλεῦσιν,
ἀλλ' ὅτι οἱ εἴσαιτο γελοίιον Ἀργείοισιν
ἔμμεναι. αἴσχιστος δὲ ἀνὴρ ὑπὸ Ἴλιον ἦλθεν·
φολκὸς ἔην, χωλὸς δ' ἕτερον πόδα· τὼ δέ οἱ ὤμω
κυρτώ, ἐπὶ στῆθος συνοχωκότε· αὐτὰρ ὕπερθεν
φοξὸς ἔην κεφαλήν, ψεδνὴ δ' ἐπενήνοθε λάχνη.

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further consideration. If the line is to be made metrical, *βουλεύησι* would be better than Barnes's *ἐμβασιλεύῃ*.

209. On **ὡς ὅτε** in similes *v.* 394.

212. **Θερσίτης** is apparently an Aeolic form from *θράσος*: cf. *Θερσίλοχος* P 216, *Πολυθερσεΐδης φιλοκέρτομος* χ 287. **ἐκολῴα**, see A 575. **ἀμετροεπής** is illustrated by Soph. *Phil.* 442—

Θερσίτης τις ἦν
ὃς οὐκ ἂν εἵλετ' εἰσάπαξ εἰπεῖν ὅπου
μηδεὶς ἐῴη.

214. The infin. in this line is epexegetic, and is qualified by *μὰψ ἀτὰρ οὐ κατὰ κόσμον*. For *ἄκοσμά τε πολλά τε* we should have in Attic *πολλά τε καὶ ἄκοσμα*, and for *ἀτὰρ οὐ*, *οὐδέ*. For the litotes **οὐ κατὰ κόσμον** cf. *πληγεὶς οὐ κατὰ κ.* Θ 12, and *οὐ κόσμῳ* M 225. Schol. A rightly *πολλά τε καὶ ἄτακτα λέγειν ἠπίστατο, ὥστε μάτην καὶ οὐ πρὸς λόγον φιλονεικεῖν τοῖς βασιλεῦσιν*. In the next line we may understand *λαλεῖν* or the like after *ἀλλά*.

The Scholiasts give two curious legends about Thersites: one that he had been Homer's guardian, and in that capacity had robbed him of his inheritance, and is thus caricatured in immortal revenge; the other that he had been crippled by Meleagros, who threw him down a precipice because he skulked in the chase of the boar of Kalydon. They also point out that Homer mentions neither his father nor his country, in order to indicate his base origin. He is the only common soldier mentioned by name in the Iliad.

217. **φολκός, φοξός, ψεδνός** are all *ἅπ. λεγόμενα* in Homer, and it is impossible to be sure of their derivation and meaning. The first seems never to recur in all existing Greek literature. **φολκὸς** *ὁ τὰ φάη εἱλκυσμένος ὅ ἐστιν ἐστραμμένος* (*i.e.* squinting), Schol. A. This etymology was universally accepted by antiquity, but it is of course untenable. Buttm. *Lexil.* p. 536, points out that the order of the adjectives clearly shews that *φολκός* refers to the feet or legs. He is probably right in explaining "bandy-legged," but hardly in connecting it with *valgus*. It goes rather with *φάλκης*, the rib of a ship, Lat. *falx*, *flecto* (Curt. *Et.* no. 115). **φοξός** is explained as meaning strictly "warped in burning," of pottery (*φοξὰ κυρίως εἰσὶ τὰ πυρίρραγῆ ὄστρακα*, Schol., who quotes Simonides, *αὕτη δὲ φοξίχειλος Ἀργείη κύλιξ*), and hence with a distorted head. In this sense "the works of the old physicians shew that it continued in constant use, not merely as a poetical word, but as one of daily occurrence" (Buttm. *l.l.*). Perhaps conn. with *φώγω*, *bake* (Buttm., Curt.), in the sense of *over*baked. **ψεδνός**, *παρὰ τὸ ψῶ, ὄνομα ῥηματικὸν ψεδνὸς ὁ μαδαρός*, Schol. L (*i.e.* falling away, sparse).

219. **ἐπ-εν-ήνοθε**, "sprouted upon it," either from a stem *ἀνοθ* for *ἀνθ* of *ἄνθος* etc. (Curt. *Et.* no. 304, after Buttm. *Lexil.* pp. 110 *sqq.*), or rather a reduplicated perf. from *ἐνέθω*, perhaps "had its place upon it"; *ἀνεθ* making *ἀνήνοθα*. A 266. For **συνοχωκότε** of MSS. Cobet (*Misc. Crit.* 304) is doubtless right in reading *συνοκωχότε*, the only correct form from *συνέχω*, which is given by Hesych. **λάχνη**, "down," "stubble." *λαχνήεις* is used of swine, I 548.

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ἔχθιστος δ' Ἀχιλῆι μάλιστ' ἦν ἠδ' Ὀδυσῆι·
τὼ γὰρ νεικείεσκε. τότ' αὖτ' Ἀγαμέμνονι δίῳ
ὀξέα κεκληγὼς λέγ' ὀνείδεα· τῷ δ' ἄρ' Ἀχαιοὶ
ἐκπάγλως κοτέοντο νεμέσσηθέν τ' ἐνὶ θυμῷ.
αὐτὰρ ὁ μακρὰ βοῶν Ἀγαμέμνονα νείκεε μύθῳ·
“Ἀτρεΐδη, τέο δὴ αὖτ' ἐπιμέμφεαι ἠδὲ χατίζεις;
πλεῖαί τοι χαλκοῦ κλισίαι, πολλαὶ δὲ γυναῖκες
εἰσὶν ἐνὶ κλισίῃς ἐξαίρετοι, ἅς τοι Ἀχαιοὶ
πρωτίστῳ δίδομεν, εὖτ' ἂν πτολίεθρον ἕλωμεν.
ἦ ἔτι καὶ χρυσοῦ ἐπιδεύεαι, ὅν κέ τις οἴσει
Τρώων ἱπποδάμων ἐξ Ἰλίου υἷος ἄποινα,
ὅν κεν ἐγὼ δήσας ἀγάγω ἢ ἄλλος Ἀχαιῶν,
ἠὲ γυναῖκα νέην, ἵνα μίσγεαι ἐν φιλότητι,
ἥν τ' αὐτὸς ἀπονόσφι κατίσχεαι; οὐ μὲν ἔοικεν
ἀρχὸν ἐόντα κακῶν ἐπιβασκέμεν υἷας Ἀχαιῶν.
ὦ πέπονες, κάκ' ἐλέγχε', Ἀχαιΐδες, οὐκέτ' Ἀχαιοί,
οἴκαδέ περ σὺν νηυσὶ νεώμεθα, τόνδε δ' ἐῶμεν

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222. **λέγε** in the strict Homeric sense, "counted out," enumerated, *débitait ses injures*. **τῷ** is clearly Agamemnon. Thersites is at the moment the accepted spokesman of the mob, who are indignant with Agamemnon for his treatment of Achilles; and it is by a subtle piece of psychology that they are made ashamed of themselves and brought to hear reason by seeing their representative exhibited in an absurd and humiliating light, and their own sentiments caricatured till they dare not acknowledge them.

225. **τέο**: the gen. is the same as A 65, ἦ τ' ἄρ' ὅ γ' εὐχωλῆς ἐπιμέμφεται ἠδ' ἑκατόμβης. Thersites pretends that avarice is Agamemnon's only reason for wishing to continue the war.

228. **εὖτ' ἄν**, as often as we take any Trojan stronghold. See A 163. Thersites seems purposely to allude to Achilles' words (Autenrieth).

229. **ἦ**, "can it be that." **κέ** with the fut. indic. here implies "if the war goes on." Cf. A 139, 522, etc. Similarly **κεν ἀγάγω**, 231, "whom in that case I shall bring."

232. **γυναῖκα νέην** is strictly co-ordinate with χρυσοῦ (229), and ought therefore to be gen. The intervening acc. in the preceding line no doubt caused the change, which is natural enough to a speaker. **μίσγεαι** and **κατίσχεαι** must be subj.; but the short vowel cannot be right. Curt. *Vb.* ii. 72, would read -ηαι in both cases, the η being metrically shortened before the vowel, as in βέβληαι Λ 380—unless we prefer in all cases to scan -ηαι as one syllable by crasis. Christ reads μίσγῃ and κατίσχῃ.

233. **οὐ μέν** as 203. Bentley conj. οὔ σε, Heyne οὐδέ, Christ οὔτι.

234. **κακῶν ἐπιβασκέμεν**, bring into trouble. This causal sense is probably not elsewhere found with the verb-suffix -σκ-. Cf. Θ 285, Ι 546, Ψ 13. Zenodotos rejected 227-8 (reading πλεῖαι δὲ γυναικῶν) and 231-4, apparently thinking them too comical for Epic poetry.

235. **πέπονες**: this word is found in H. only in the voc. It is generally a polite address, sometimes with a shade of remonstrance, such as is often expressed in our "My good sir!" It is always found in the sing. except here and N 120, and in these two passages only it has a distinctly contemptuous meaning, "weaklings." **ἐλέγχεα**, an abstract noun used as a concrete. Monro (H. G. § 116) compares ὁμηλικίη = ὁμῆλιξ, Χ 209, δῆμον ἐόντα *one of the common sort*, Μ 213. It should be substituted for ἐλεγχέες in Δ 242, *q.v.* So τὰ δ' ἐλέγχεα πάντα λέλειπται, Ω 260. **Ἀχαιΐδες, οὐκέτ' Ἀχαιοί** = Η 96, imit. by Vergil, *Aen.* ix. 617, *o vere Phrygiae, neque enim Phryges.*

236. **οἴκαδέ περ**, "let us have nothing

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αὐτοῦ ἐνὶ Τροίῃ γέρα πεσσέμεν, ὄφρα ἴδηται,
ἤ ῥά τί οἱ χ' ἡμεῖς προσαμύνομεν ἦε καὶ οὐκί·
ὃς καὶ νῦν Ἀχιλῆα, ἕο μέγ' ἀμείνονα φῶτα,
ἠτίμησεν· ἑλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας.
ἀλλὰ μάλ' οὐκ Ἀχιλῆι χόλος φρεσίν, ἀλλὰ μεθήμων·
ἦ γὰρ ἄν, Ἀτρεΐδη, νῦν ὕστατα λωβήσαιο."
ὣς φάτο νεικείων Ἀγαμέμνονα ποιμένα λαῶν
Θερσίτης· τῷ δ' ὦκα παρίστατο δῖος Ὀδυσσεύς,
καί μιν ὑπόδρα ἰδὼν χαλεπῷ ἠνίπαπε μύθῳ·
"Θερσῖτ' ἀκριτόμυθε, λιγύς περ ἐὼν ἀγορητής,
ἴσχεο, μηδ' ἔθελ' οἶος ἐριζέμεναι βασιλεῦσιν.
οὐ γὰρ ἐγὼ σέο φημὶ χερειότερον βροτὸν ἄλλον
ἔμμεναι, ὅσσοι ἅμ' Ἀτρεΐδῃς ὑπὸ Ἴλιον ἦλθον.
τῶ οὐκ ἂν βασιλῆας ἀνὰ στόμ' ἔχων ἀγορεύοις,
καί σφιν ὀνείδεά τε προφέροις νόστον τε φυλάσσοις.
οὐδέ τί πω σάφα ἴδμεν, ὅπως ἔσται τάδε ἔργα,

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short of return home" (Monro, H. G. § 353).

237. **γέρα πεσσέμεν,** "to digest, gorge himself on, meeds of honour," enjoy them by himself. Cf. A 81.

238. **χ' ἡμεῖς,** *i.e.* καί. Some read οἵ χ' (*i.e.* κε). But **προσαμύνομεν** must be the pres. indic.; if it were aor. subj. it would mean "if we *shall* help him," a sense clearly precluded by the nature of Thersites' proposition. κε too is quite out of place in a *general* question. **καί** must be taken closely with **ἡμεῖς,** we *also* of the common sort, as well as great chiefs like Achilles. So Θ 111, εἴσεται εἰ καὶ ἐμὸν δόρυ μαίνεται. The second καί is that commonly used to give emphasis to one of two alternatives in an indirect disjunctive question, *e.g.* 299. On the question of crasis in Homer see Z 260.

241. **μάλα** goes with οὐκ, as in Germ. *gar nicht*. These two lines are an obvious allusion to the dispute in the assembly, Achilles' very words being quoted, τοῦτο πρὸς τὸ ἀτελὲς τῆς ξιφουλκίας φησίν, Schol. B.

245. **ἠνίπαπε,** from ἐνίπτω, a strange reduplication, like ἠρύκακε. ἐν seems to be the preposition, and -ιπαπ- for -ιπ-jαπ-, a reduplication of root ἰπ (ἴπτομαι, to hurt, oppress), with its by-form ἰαπ (ἰάπ-τω, *iac-io*). The form ἐνένιπε (Π 626, etc.) arises either from a misunderstanding of the preposition (Curt. *Vb.* ii. 26), or a real reduplication of it, such as appears to be found in Skt. (Fritzsche, *C.St.* vi. 330).

246. **ἀκριτόμυθε,** see 796 αἰεί τοι μῦθοι φίλοι ἄκριτοί εἰσιν, θ 505 ἄκριτα πόλλ' ἀγορεύειν. The latter passage shows that the word means "indiscriminate," inconsistent, rather than countless; a sense which it would not be easy to derive from κρίνω. So ἀκριτόμυθοι ὄνειροι, τ 560, "hard to be discerned." ἄχε' ἄκριτα (Γ 412, Ω 91), ἄκριτον πενθήμεναι (σ 174, τ 120), of grief which is not brought to a determination, "endless;" ἀκριτόφυλλος Β 868, with confused foliage. **λιγύς** is a word of praise (A 248) used ironically.

248. **χερειότερον,** virtually = χερείονα. See A 80.

250. **οὐκ ἂν ἀγορεύοις,** an ironically mild request, "I would ask you not to have kings' names on your tongues." So Ξ 126, υ 135 (Monro, H. G. § 300, β). Or we may take τῶ as virtually a protasis, "if that were not so."

251. **προφέροις,** "cast in their teeth," as Γ 64. **νόστον φυλάσσοις,** "be on the watch for departure." The next two lines refer to this; but they hardly seem in place here, and would come more suitably after 298. Lehrs would put 250-1 after 264. Ar. rejected 252-6. The repeated τῶ (250, 254) certainly looks rather like two readings combined in one recension.

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ἢ εὖ ἦε κακῶς νοστήσομεν υἷες Ἀχαιῶν.
τῷ νῦν Ἀτρεΐδῃ Ἀγαμέμνονι, ποιμένι λαῶν,
ἧσαι ὀνειδίζων, ὅτι οἱ μάλα πολλὰ διδοῦσιν
ἥρωες Δαναοί· σὺ δὲ κερτομέων ἀγορεύεις.
ἀλλ' ἔκ τοι ἐρέω, τὸ δὲ καὶ τετελεσμένον ἔσται·
εἴ κ' ἔτι σ' ἀφραίνοντα κιχήσομαι, ὥς νύ περ ὧδε,
μηκέτ' ἔπειτ' Ὀδυσῆι κάρη ὤμοισιν ἐπείη,

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255. Ar. objected against this line that Thersites was standing when he spoke, and therefore the word ἧσαι could not be properly used. But it is frequently found with a participle in a weak sense, meaning no more than to "keep on" doing a thing: *e.g.* A 134, B 137; see also Δ 412 (comp. with 366).

258. **κιχήσομαι**, fut. indic. The aor. subj. is κιχείω (or -ήω), A 26. La R.'s assertion (Crit. note on P 558) that "εἴ κε apud Homerum cum indicativo futuri nusquam iungitur" is opposed to the accepted text, as well as to his own reading εἴ κε . . . τελευτήσει in ο 524 (where however it would seem better to read καί for κε, with most MSS. See on 238). So E 212, εἰ δέ κε νοστήσω καὶ ἐσόψομαι ὀφθαλμοῖσιν (where the form and construction of the sentence, with a "wishing" clause as apodosis, exactly correspond), O 213, Σ 417. The question is considerably complicated by the fact that the forms of the aor. subj. and fut. indic. are almost always either identical or interchangeable by a slight alteration of reading, which La R. adopts against MS. authority in P 558. But the construction is one which we should *a priori* expect to find in H., if we once admit the fut. indic. with κε in simple sentences, for the *nuance* of conditioned assertion of futurity which it gives is eminently suitable for use in conditional sentences. In other words κιχήσομαί κέ σ' ἀφραίνοντα would mean "in some case or other I shall catch you." The εἰ puts this qualified prophecy in the form of a supposition; "let us make this supposition—in some case I shall catch you"; and then the next clause goes on to express the wish which arises in connexion with such a thought. In subordinate relative clauses κε with the fut. is not rare in our texts, *e.g.* l. 229, A 175 οἵ κέ με τιμήσουσιν, X 70 οἵ κε . . . κείσονται, etc. (all the passages will be found brought together in Ebel. L. H. i. pp. 696-7, H. G. § 328, 4).

259. The apodosis here, as in E 212 *sqq.*, virtually consists of a whole conditional sentence, a second condition occurring to the mind of the speaker as he rhetorically expands the simple λαβών σε ἀποδύσω which would form the logical continuation. Telemachos is mentioned in the Il. only here and Δ 354, *q.v.*, in an equally curious phrase. οὐχ ἑαυτῷ νῦν ἀρᾶται, ἀλλὰ τῷ παιδί. καὶ ἔστιν ἡ μὲν πρώτη κατάρα κατὰ τοῦ Ὀδυσσέως, ἡ δὲ δευτέρα κατὰ τοῦ Τηλεμάχου· εἰ γὰρ ἀπόλοιτο ὁ παῖς, οὐκέτι πατὴρ ἐστιν Ὀδυσσεύς (Schol. A). It is possible that the origin of the expression may be more recondite, and lie in the strange but widespread use among savages of "paedonymics" instead of patronymics. *E.g.* "In Australia when a man's eldest child is named the father takes the name of the child, Kadlitpinna the father of Kadli; the mother is called Kadlingangki, or mother of Kadli, from *ngangki* a female or woman. This custom seems very general throughout the continent. In America we find the same habit. . . . In Sumatra the father in many parts of the country is distinguished by the name of his first child, and loses, in this acquired, his own proper name ... The women never change the name given them at the time of their birth; yet frequently they are called through courtesy, from their eldest child, 'Ma si ano,' the mother of such an one; but rather as a polite description than a name."—Lubbock, *Origin of Civilization*, p. 358. The same is the case among the Kaffirs (Theale, *Kaffir Folk-Lore*, p. 117). An Arab in his full style will also call himself "Abu Mohammad," father of Mohammad, or whatever his eldest son's name may be; and when we are on Semitic ground we are near enough to Greece to understand the possibility of the same custom obtaining even in an Aryan race. Odysseus thus means, "may I lose my proudest title." Ἀλθαία Μελεαγρίς (Ibycus, fr. 12) is another instance of a paedonymic

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μηδ' ἔτι Τηλεμάχοιο πατὴρ κεκλημένος εἴην,
εἰ μὴ ἐγώ σε λαβὼν ἀπὸ μὲν φίλα εἵματα δύσω,
χλαῖνάν τ' ἠδὲ χιτῶνα, τά τ' αἰδῶ ἀμφικαλύπτει,
αὐτὸν δὲ κλαίοντα θοὰς ἐπὶ νῆας ἀφήσω
πεπληγὼς ἀγορῆθεν ἀεικέσσι πληγῇσιν."
ὣς ἄρ' ἔφη, σκήπτρῳ δὲ μετάφρενον ἠδὲ καὶ ὤμω
πλῆξεν· ὁ δ' ἰδνώθη, θαλερὸν δέ οἱ ἔκπεσε δάκρυ.
σμῶδιξ δ' αἱματόεσσα μεταφρένου ἐξυπανέστη
σκήπτρου ὕπο χρυσέου· ὁ δ' ἄρ' ἕζετο τάρβησέν τε,
ἀλγήσας δ', ἀχρεῖον ἰδών, ἀπομόρξατο δάκρυ.
οἱ δὲ καὶ ἀχνύμενοί περ ἐπ' αὐτῷ ἡδὺ γέλασσαν·
ὧδε δέ τις εἴπεσκεν ἰδὼν ἐς πλησίον ἄλλον·
" ὢ πόποι, ἦ δὴ μυρί' Ὀδυσσεὺς ἐσθλὰ ἔοργεν
βουλάς τ' ἐξάρχων ἀγαθὰς πόλεμόν τε κορύσσων·
νῦν δὲ τόδε μέγ' ἄριστον ἐν Ἀργείοισιν ἔρεξεν,
ὃς τὸν λωβητῆρα ἐπεσβόλον ἔσχ' ἀγοράων.
οὔ θήν μιν πάλιν αὖτις ἀνήσει θυμὸς ἀγήνωρ

(quoted in Geddes, *Prob. of Hom. Poems*, p. 84, n. 5), but I am not aware of materials sufficient to prove that the custom was ever prevalent in Greece; or that there are any relics there of the savage's reluctance to reveal his own name, with which it is not improbably connected.

266. **ἔκπεσε,** so MSS.: Ar. read *ἔκφυγε*, on what authority we cannot tell. **θαλερόν,** big; apparently from the idea "well-grown," "flourishing," in which the word generally occurs (but always of men, their limbs, grief, and the like; never in the most literal sense, of growing trees).

269. **ἀχρεῖον ἰδών,** with helpless look; σ 163 *ἀχρεῖον δ' ἐγέλασσε*, "she laughed an idle unmeaning laugh," not being really gay. So here the word seems to imply a dazed "silly" expression, as though Thersites could not recover from the sudden shock and grasp the position. So Schol. B, *ἀκαίρως ὑποβλέψας*.

270. The assembly are vexed to see themselves humiliated in their spokesman's person, and to lose their hope of returning home; but Odysseus has gained his point by getting the laugh on his side.

271. For *τις* as the "public opinion" of Homer reference may be made to Gladstone, J. M. p. 436. The passages are—Γ 297, 319; Δ 81, 85, 176; Ζ 459, 479; Η 87, 178, 201, 300; Ρ 414, 420; Χ 106, 372; β 324; δ 769; ζ 275; θ 328; κ 37; ν 167; ρ 482; σ 72, 400; υ 375; φ 361, 396; ψ 148.

273. **ἐξάρχειν** elsewhere always takes the gen.; *γόοιο* Σ 51, etc., *μολπῆς* Σ 606 [δ 19], and in mid. *κακῆς ἐξήρχετο βουλῆς*, μ 329. The acc. is quasi-cognate, depending no doubt on a reminiscence of the familiar *βουλὰς βουλεύειν*: the meaning is "taking the lead in giving counsel," whereas with the gen. it means rather "beginning," "starting." We may compare *ὁδὸν ἡγήσασθαι, ἀέθλους τοὺς ἐπειρήσαντ' Ὀδυσῆος*, θ 23, and other exx. in Monro, H. G. § 136.

276. *τὸ μὲν* **πάλιν** *ἐς τοὐπίσω τὸ δὲ* **αὖτις** *χρονικὸν ἐξ ὑστέρου*, Schol. A. Aristarchos repeatedly insisted that *πάλιν* in H. never means "a second time," but always "back again," in the local sense; but it requires some forcing to make the present passage consistent with the theory. There is no doubt that the temporal grew out of the local sense, through the idea of "going back again" to a former state of things; and it is better to recognise in such phrases as this instances of the transitional use than to attempt to force an arbitrary rule on Homer. So π 456, *πάλιν ποίησε γέροντα*. **ἀγήνωρ** may be ironical, as it is generally a word of praise. But as applied to Achilles in I 699, to Laome-

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νεικείειν βασιλῆας ὀνειδείοις ἐπέεσσιν."
ὣς φάσαν ἡ πληθύς· ἀνὰ δ' ὁ πτολίπορθος Ὀδυσσεὺς
ἔστη σκῆπτρον ἔχων· παρὰ δὲ γλαυκῶπις Ἀθήνη
εἰδομένη κήρυκι σιωπᾶν λαὸν ἀνώγειν,
ὡς ἅμα θ' οἱ πρῶτοί τε καὶ ὕστατοι υἷες Ἀχαιῶν
μῦθον ἀκούσειαν καὶ ἐπιφρασσαίατο βουλήν.
ὅ σφιν ἐῢ φρονέων ἀγορήσατο καὶ μετέειπεν·
"Ἀτρεΐδη, νῦν δή σε, ἄναξ, ἐθέλουσιν Ἀχαιοὶ
πᾶσιν ἐλέγχιστον θέμεναι μερόπεσσι βροτοῖσιν,
οὐδέ τοι ἐκτελέουσιν ὑπόσχεσιν, ἥν περ ὑπέσταν
ἐνθάδ' ἔτι στείχοντες ἀπ' Ἄργεος ἱπποβότοιο,
Ἴλιον ἐκπέρσαντ' εὐτείχεον ἀπονέεσθαι.
ὥς τε γὰρ ἢ παῖδες νεαροὶ χῆραί τε γυναῖκες
ἀλλήλοισιν ὀδύρονται οἶκόνδε νέεσθαι.
ἦ μὴν καὶ πόνος ἐστὶν ἀνιηθέντα νέεσθαι.

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don Φ 443, and perhaps to the suitors in the Odyssey, it may have conveyed a shade of blame. So Schol., *αὐθαδὴς ὑβριστὴς καὶ θρασύς*.

278. **πτολίπορθος** recurs in Il. as an epithet of Odysseus, only K 363. In Od. it is of course common, in allusion to the capture of Troy by his cunning, see χ 230, *σῇ δ' ἥλω βουλῇ Πριάμου πόλις εὐρυάγυια*. In Il. it is frequently applied to Achilles, and once each to Enyo E 333, Oileus B 728, Otrynteus Υ 384, and Ares Υ 152.

281. The **θ'** is perhaps inserted to prevent hiatus; which is in any case allowable at the end of the first foot (see on 87), without the necessity of taking *οἱ* for the pron. *Ϝοι*, with Nauck. If *θ'* is to be kept, Döderlein's explanation seems the most satisfactory, viz. that there is a confusion between *ἅμα τε πρῶτοι καὶ ὕστατοι*, and *ἅμα πρῶτοί τε καὶ ὕ.*: in other words, *ἅμα* has, as often, attracted a *τε* into its neighbourhood from its proper place in the sentence, *e.g.* I 519, ξ 403; but the word is again repeated, just as we often find a *κεν* or *ἂν* occurring twice, once in its right place, and once following a word which it is desirable to emphasize. **πρῶτοι** and **ὕστατοι** are used in a local sense, those in front and those behind.

284. For **νῦν δή** Aristarchos seems to have read *νῦν γάρ*, "*ἔθος δε αὐτῷ* (sc. *Ὁμήρῳ*) *ἀπὸ τοῦ γὰρ ἄρχεσθαι*" (*e.g.* H 327, K 61, 424, Ψ 156). In all other cases however the *γὰρ* is either in a question or in an explanation by anticipation (H. G. § 348, 2); it is far less natural here in a principal sentence.

289. The **ἢ . . . τε** of MSS. is an obvious difficulty. Bentley proposed to write *εἰ* for *ἤ*, so that *ὥς τε γὰρ εἰ* = *ὡς εἴ τε*: but *ὡς εἰ* are never separated in H. Ameis, after Bekker, writes *ἠ*, as γ 348 *ὥς τέ τευ ἠ παρὰ πάμπαν ἀνείμονος ἠδὲ πενιχροῦ*, and τ 109 *ὥς τέ τευ ἠ βασιλῆος*, in both which passages the MSS. have *ἤ*, though it is clearly out of place (in the former passage MSS. also have *ἠέ*, not *ἠδέ*). But there does not seem to be any certain case of this use of *ἠ* in a simile—where indeed so strongly affirmative a particle seems out of place. Still it is adopted in the text as an only resource, better than taking the sequence *ἢ . . . τε* as a very violent anacoluthon.

290. For this pregnant use of **ὀδύρομαι**, cf. Ψ 75, *ὀλοφύρομαι*. The infin. **νέεσθαι** in fact stands in the place of the accus., exactly as in ε 152, ν 279 *νόστον ὀδύρεσθαι*, ν 219 *ὁ δ' ὀδύρετο πατρίδα γαῖαν*.

291. The obvious sense of this line, if it stood alone, would be, "Verily it is a trouble even to return home in grief." But this does not cohere with what follows, and the only interpretation which really suits the sense is that given by Lehrs (*Ar.* p. 74), and probably by Aristarchos (who noted that *πόνος* is used in the true Homeric sense of "labour," not grief): "Truly here is toil to make a man depart disheartened."

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καὶ γάρ τίς θ' ἕνα μῆνα μένων ἀπὸ ἧς ἀλόχοιο
ἀσχαλάᾳ σὺν νηὶ πολυζύγῳ, ὅν περ ἄελλαι
χειμέριαι εἰλέωσιν ὀρινομένη τε θάλασσα·
ἡμῖν δ' εἴνατός ἐστι περιτροπέων ἐνιαυτὸς
ἐνθάδε μιμνόντεσσι. τῷ οὐ νεμεσίζομ' Ἀχαιοὺς
ἀσχαλάαν παρὰ νηυσὶ κορωνίσιν· ἀλλὰ καὶ ἔμπης
αἰσχρόν τοι δηρόν τε μένειν κενεόν τε νέεσθαι.
τλῆτε, φίλοι, καὶ μείνατ' ἐπὶ χρόνον, ὄφρα δαῶμεν,
ἦ ἐτεὸν Κάλχας μαντεύεται ἦε καὶ οὐκί.
εὖ γὰρ δὴ τόδε ἴδμεν ἐνὶ φρεσίν, ἐστὲ δὲ πάντες
μάρτυροι, οὓς μὴ κῆρες ἔβαν θανάτοιο φέρουσαι·
χθιζά τε καὶ πρωίζ' ὅτ' ἐς Αὐλίδα νῆες Ἀχαιῶν
ἠγερέθοντο κακὰ Πριάμῳ καὶ Τρωσὶ φέρουσαι·
ἡμεῖς δ' ἀμφὶ περὶ κρήνην ἱεροὺς κατὰ βωμοὺς
ἔρδομεν ἀθανάτοισι τεληέσσας ἑκατόμβας,
καλῇ ὑπὸ πλατανίστῳ, ὅθεν ῥέεν ἀγλαὸν ὕδωρ·
ἔνθ' ἐφάνη μέγα σῆμα· δράκων ἐπὶ νῶτα δαφοινός,

ἦ μὴν καὶ thus introduces an excuse, just as in I 57. The difficulty is the very bare use of the acc. and infin. with a violent change of subject. Lehrs compares β 284, οὐδέ τι ἴσασιν θάνατον καὶ κῆρα μέλαιναν | ὃς δή σφι σχεδόν ἐστιν, ἐπ' ἤματι πάντας ὀλέσθαι, a not very satisfactory parallel. Monro (*Journ. Phil.* xi. 129, H. G. § 233) adds μοῖρ' ἐστὶν ἀλύξαι, ὥρη εὕδειν, and other similar phrases, which would explain the infin. after πόνος ἐστὶν in the *first* translation given above, but not the second, which they are quoted to support. A somewhat better case may perhaps be found in Δ 510, οὔ σφι λίθος χρὼς οὐδὲ σίδηρος χαλκὸν ἀνασχέσθαι, where in later Greek we should look for a ὥστε. Cf. also the infin. after τοῖος, τηλίκος (β 60, ρ 20, etc.), and H 239, τό μοι ἔστι ταλαύρινον πολεμίζειν.

299. **ἐπὶ χρόνον** as ξ 193, μ 407, ο 494, etc. Zenod. ἔτι, "ἀπιθάνως" (Schol. A).

300. **ἦ**. So Ar.: MSS. εἰ, except A, which has ἦ with εἰ written over it. In such conflict of authorities it is impossible for us to decide absolutely in favour of either; *v.* 349.

302. This is the only case in H. of the use of μή for οὐ in a "quasi-conditional" relative clause with the indic. Cf. 338, 143, H 236, Σ 363 (Monro, H. G. § 358).

303. **χθιζά τε καὶ πρωιζά**, a proverbial expression, more common in the form πρώην τε καὶ χθές, as in Hdt. 2, 53, μέχρι οὗ πρ. τ. κ. χθές, until very lately. So Ar. *Ran.* 726 and Plat. There are three leading explanations: (1) The principal verb is ἐφάνη (308), but the construction of the sentence is virtually forgotten in the subordinate clause ὅτε . . . φέρουσαι and the quasi-parenthetical ἡμεῖς . . . ὕδωρ, and is resumed by ἔνθα. In this case the phrase is used to make light of the long duration of the war, "it is as it were but yesterday, when," etc. Or (2) ἦν is to be supplied after πρωιζά, "it was a day or two after the fleets had begun to assemble in Aulis." Näg. and Aut. support this at length, comparing γ 180 τέτρατον ἦμαρ ἔην ὅτ' ἐν Ἄργεϊ νῆας ἐίσας | Τυδεΐδεω ἕταροι Διομήδεος ἱπποδάμοιο | ἵστασαν, Φ 81 ἠὼς δέ μοί ἐστιν | ἥδε δυωδεκάτη ὅτ' ἐς Ἴλιον εἰλήλουθα. The passages they quote for the omission of ἦν are insufficient, for they are all in rel. or subord. clauses. (3) Lehrs, *Ar.* p. 366, takes χθ. τε καὶ πρωιζὰ with ἤγερ, transl. *vix cum Aulida advecti eramus, tum* (*v.* 308) *portentum accidit.* This is far the best; the interpretation coincides with (2); "when the ships had been gathering but a day or two in A." This omen cannot fail to recall the famous portent of the eagles and the hare in *Agam.* 104-105, told of the same place and time.

308. **δα-φοινός**: δα- = ζα-, for δια-

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σμερδαλέος, τόν ῥ' αὐτὸς Ὀλύμπιος ἧκε φόωσδε,
βωμοῦ ὑπαΐξας πρός ῥα πλατάνιστον ὄρουσεν.
ἔνθα δ' ἔσαν στρουθοῖο νεοσσοί, νήπια τέκνα,
ὄζῳ ἐπ' ἀκροτάτῳ, πετάλοις ὑποπεπτηῶτες,
ὀκτώ, ἀτὰρ μήτηρ ἐνάτη ἦν, ἣ τέκε τέκνα.
ἔνθ' ὅ γε τοὺς ἐλεεινὰ κατήσθιε τετριγῶτας·
μήτηρ δ' ἀμφεποτᾶτο ὀδυρομένη φίλα τέκνα·
τὴν δ' ἐλελιξάμενος πτερύγος λάβεν ἀμφιαχυῖαν.
αὐτὰρ ἐπεὶ κατὰ τέκνα φάγε στρουθοῖο καὶ αὐτήν,
τὸν μὲν ἀίζηλον θῆκεν θεός, ὅς περ ἔφηνεν·
λᾶαν γάρ μιν ἔθηκε Κρόνου πάις ἀγκυλομήτεω·
ἡμεῖς δ' ἑσταότες θαυμάζομεν, οἷον ἐτύχθη.

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intensive. *φοινός*, Π 159, is generally referred to *φεν*, for *φονιος*, gory, *i.e.* blood-red. Goebel however refers it to *φαϝ* to shine, for *φοϝ-ινο-ς* (Curt. *Et.* p. 621, divides *φο-ινό-ς* as though he agreed with this, but cf. no. 410), in the sense of fiery red (hence *φοῖνιξ*, *φοίνιον* σ 97, *φοινήεις* Μ 202).

311. Observe how the word **τέκνα** (and *τέκε*) is repeated so as to give a sort of human pathos to the passage. Cf. Μ 170, π 217, and Θ 248, Π 265, Ρ 133 (*τέκος*). **νήπια** especially emphasizes this association. Notice also the rhymes, 311-3-5 and 312-4. This phenomenon, though not rare in H., is so sporadic that we have no ground for supposing it to have been in any case intentional, even if it was consciously observed.

312. **ὑποπεπτηῶτες,** st. *πτα*, as in Θ 136 *καταπτήτην*, the only form found beside the pf. part. (ν 98, ξ 354), other parts being supplied from the secondary stem *πτα-κ* (*πτήσσω*).

314. **ἐλεεινά,** adv. with *τετριγῶτας*, "cheeping in piteous fashion."

315. In the principal caesura the hiatus is "licitus"; we do not therefore need Bentley's conj. *ἀμφεποτᾶτ' ὀλοφυρομένη*. **τέκνα,** acc. after *ἀμφεποτᾶτο*.

316. **ἐλελιξάμενος** (which should be *ϝελιξ.*, see Α 520), "coiling himself up for the spring." **ἀμφιαχυῖαν,** an anomalous form, for which see Fritzsche in Curtius' *St.* vi. 327; for the perf. with *ι* as reduplicative vowel, he is inclined to compare *δίζημαι* (= *δί-δjη-μαι*). Monro, H. G. § 23, 5. The Scholion of Herodianus on the accent of *πτερύγος* is characteristic: *παροξυτόνως. καὶ ὁ μὲν κανὼν θέλει προπαροξυτόνως, ὡς δοίδυκος. ἀλλ' ἐπειδὴ οὕτως δοκεῖ τονίζειν τῷ Ἀριστάρχῳ, πειθόμεθα αὐτῷ ὡς πάνυ ἀρίστῳ γραμματικῷ.*

318. **ἀίζηλον,** ὅτι (sc. Ar. marked the line with the *διπλῆ περιεστιγμένη*, *because*) *Ζηνόδοτος γράφει ἀρίδηλον καὶ τὸν ἐχόμενον* (the next line) *προσέθηκεν. τὸ γὰρ ἀρίδηλον ἄγαν ἐμφανές, ὅπερ ἀπίθανον. ὃ γὰρ ἐὰν πλάσῃ τοῦτο ἀναιρεῖ* (*i.e.* whatsoever a god creates, that he brings to naught again. But there seems to be some lacuna in the quotation). *λέγει μέντοι γε ὅτι ὁ φήνας αὐτὸν θεὸς καὶ ἄδηλον ἐποίησεν* (Aristonikos). It seems clear therefore that Ar. read *ἀίζηλον* (or *ἀίδηλον*) "invisible," athetizing 319 altogether. (But MSS. *ἀρίζηλον*, except Ambros. 1 man. *ἀίζ.*, Apoll. Lex., Et. M. in quotations, and Hesych. *ἀίζηλος ἄδηλος.*) Cf. *ἀίδελα* in the same sense, Hesiod, fr. 130. Cic., who translates the passage in *Div.* 2, 30, 63, took the word in the same way—

"Qui luci ediderat genitor Saturnius, idem
Abdidit."

Curt., *Et.*[5] 662, takes the same view, explaining *ἀίζηλον* as = *ἀίδηλον* phonetically, but with pass. instead of act. signification. The question is admirably discussed at length in Buttm. *Lex.* 53-58, and decided in the same sense. *ἀρίζηλον* must be explained, "god who created him made of him an evident sign," which is comparatively weak. (Cf. however the fate of the Phaeacian ship, ν 156, *θεῖναι λίθον ἐγγύθι γαίης νηὶ θοῇ ἴκελον, ἵνα θαυμάζωσιν ἅπαντες.*) Cicero goes on to translate 319 also—

"Abdidit, et duro firmavit tegmina saxo";

as though the serpent were hidden away in the rock into which he is turned.

320. **οἷον** and similar constructions are

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ὡς οὖν δεινὰ πέλωρα θεῶν εἰσῆλθ' ἑκατόμβας,
Κάλχας δ' αὐτίκ' ἔπειτα θεοπροπέων ἀγόρευεν·
'τίπτ' ἄνεῳ ἐγένεσθε, κάρη κομόωντες Ἀχαιοί;
ἡμῖν μὲν τόδ' ἔφηνε τέρας μέγα μητίετα Ζεύς,
ὄψιμον ὀψιτέλεστον, ὅου κλέος οὔ ποτ' ὀλεῖται.
ὡς οὗτος κατὰ τέκνα φάγε στρουθοῖο καὶ αὐτήν,
ὀκτώ, ἀτὰρ μήτηρ ἐνάτη ἦν, ἣ τέκε τέκνα,
ὣς ἡμεῖς τοσσαῦτ' ἔτεα πτολεμίξομεν αὖθι,
τῷ δεκάτῳ δὲ πόλιν αἱρήσομεν εὐρυάγυιαν.'
κεῖνος τὼς ἀγόρευε· τὰ δὴ νῦν πάντα τελεῖται.
ἀλλ' ἄγε μίμνετε πάντες, ἐυκνήμιδες Ἀχαιοί,
αὐτοῦ, εἰς ὅ κεν ἄστυ μέγα Πριάμοιο ἕλωμεν."
ὣς ἔφατ', Ἀργεῖοι δὲ μέγ' ἴαχον, ἀμφὶ δὲ νῆες
σμερδαλέον κονάβησαν ἀυσάντων ὑπ' Ἀχαιῶν,
μῦθον ἐπαινήσαντες Ὀδυσσῆος θείοιο.
τοῖσι δὲ καὶ μετέειπε Γερήνιος ἱππότα Νέστωρ·
"ὢ πόποι, ἦ δὴ παισὶν ἐοικότες ἀγοράασθε
νηπιάχοις, οἷς οὔ τι μέλει πολεμήια ἔργα.
πῇ δὴ συνθεσίαι τε καὶ ὅρκια βήσεται ἡμῖν;
ἐν πυρὶ δὴ βουλαί τε γενοίατο μήδεά τ' ἀνδρῶν
σπονδαί τ' ἄκρητοι καὶ δεξιαί, ᾗς ἐπέπιθμεν·

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commonly explained by the ellipse of the antecedent (H. G. § 267), or less scientifically by resolving οἷον into ὅτι τοῖον, ὡς (*e.g.* Δ 157) into ὅτι οὕτως. But it is better to regard them as originally independent clauses of a quasi-interjectional nature; "we wondered—what a thing was wrought!" The manner in which wishes introduced by εἰ gradually became the grammatical protases of conditional sentences is very similar (H. G. § 318, after L. Lange). Cf. Z 166, O 95, P 173, with X 347, δ 611, ξ 392, and often. (Näg. and Aut. *ad loc.*)

325. **ὅου,** doubtless an error in transcription for ὅο, an intermediate form of the gen. which has disappeared from MSS. but may often be restored with confidence. See H. G. § 98.

329. **τῷ**: on this use of the article with numerals *v.* H. G. § 260 (c).

330. **τώς,** so Ar.: MSS. θ' ὥς with Herodianus. Cf. Ξ 48, σ 271, where MSS. are divided. The word recurs only Γ 415, τ 234.

335. For a participle belonging to the leading clause of a sentence, after a virtual parenthesis, we may perhaps compare Λ 153, where χαλκῷ δηιόωντες seems to belong to ἱππεῖς δ' ἱππῆας in 151. But the construction seems very awkward.

337. For the long α of **ἀγοράασθε** cf. ἀπονέεσθαι 113, 288, etc., ἀθάνατος 306, etc., δυναμένοιο α 276, Ἀπόλλωνα Α 21, διά Γ 357, Δ 135, Λ 435, and other instances. It is due to the ictus. ἀγοράομαι occurs elsewhere in H. only in impf. and aor.

338. For **οὐ** a later writer would probably have used μή, but the only instance in H. of such a use of μή with the rel. is in line 302 (*q.v.*). See H 236, Σ 363, γ 349. οὐ shews that the claim is added as a general description of a class, while in 302 μή is used to make an exception to what the speaker has already said (H. G. § 59).

339. Cf. 286, *Aen.* iv. 426. For **ἐν πυρί,** cf. E 215. He means of course "all our oaths are so much useless lumber."

341. **ἄκρητοι,** solemnised with unmixed wine, as Δ 159. See however Γ 269, with note. **σπονδαί** here includes both the literal meaning of "libation" and the metaphorical "ratification of agreement." **δεξιαί**; handclasping as

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αὔτως γὰρ ἐπέεσσ' ἐριδαίνομεν, οὐδέ τι μῆχος
εὑρέμεναι δυνάμεσθα, πολὺν χρόνον ἐνθάδ' ἐόντες.
Ἀτρεΐδη, σὺ δ' ἔθ', ὡς πρίν, ἔχων ἀστεμφέα βουλὴν
ἄρχευ' Ἀργείοισι κατὰ κρατερὰς ὑσμίνας,
τούσδε δ' ἔα φθινύθειν, ἕνα καὶ δύο, τοί κεν Ἀχαιῶν
νόσφιν βουλεύωσ', ἄνυσις δ' οὐκ ἔσσεται αὐτῶν,
πρὶν Ἄργοσδ' ἰέναι, πρὶν καὶ Διὸς αἰγιόχοιο
γνώμεναι, εἴ τε ψεῦδος ὑπόσχεσις εἴ τε καὶ οὐκί.
φημὶ γὰρ οὖν κατανεῦσαι ὑπερμενέα Κρονίωνα
ἤματι τῷ, ὅτε νηυσὶν ἐν ὠκυπόροισιν ἔβαινον
Ἀργεῖοι Τρώεσσι φόνον καὶ κῆρα φέροντες,
ἀστράπτων ἐπιδέξι', ἐναίσιμα σήματα φαίνων.
τῶ μή τις πρὶν ἐπειγέσθω οἰκόνδε νέεσθαι,
πρίν τινα πὰρ Τρώων ἀλόχῳ κατακοιμηθῆναι,
τίσασθαι δ' Ἑλένης ὁρμήματά τε στοναχάς τε.

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the sign of a pledge is mentioned Ζ 233, Φ 286. It is of course familiar in later Greek: *e.g.* δεξιὰς φέρειν παρά τινος, to bring a pledge from a man, Xen. *An.* 2, 3, 11. **ἐπέπιθμεν,** for the rather rare non-thematic plpf. see H. G. § 68.

344. **ἀστεμφέα,** see Curt. *Et.* no. 219: lit. "not to be squeezed" (στέμφυλον = pressed olives), hence "unflinching, immovable," as Γ 219. Additional force is lent to this remark if it be supposed that Agamemnon had seriously advised flight.

345. **ἀρχεύειν,** only here and Ε 200 with dat., as ἄρχειν Ε 592, θ 107, ἡγεμονεύειν Β 816, γ 386, etc., ἡγεῖσθαι Α 71, Χ 101; always of "shewing the way."

346. **Ἀχαιῶν νόσφιν,** a rhetorical subterfuge, apparently, in order to separate the malcontents, by representing them as secret caballers, from the majority who were but lately in sympathy with them. **τούσδε** is sufficient to shew that Thersites is aimed at, not, as some commentators have thought, Achilles and Patroklos, for it must indicate some who are *present.*

347. **αὐτῶν,** it is hard to say whether this is masc. or neut. (sc. βουλευμάτων or the like). αὐτός is so rarely used of *things* in H. that the presumption is in favour of the former, which we must then understand to mean "there will be no fulfilment *on their part.*" This clause is parenthetical, ἰέναι depending on βουλεύωσι.

349. **εἴ τε . . . εἴ τε,** so most and best MSS., vulg. εἴτε . . . ἦε; La R. would prefer ἤ τε . . . ἦε or ἤ τε: as 238, 299, Κ 444, λ 492. But L. Lange (EI, pp. 227 ff.) has shewn that there is no reason for abandoning the best attested reading. εἴτε . . οὐκ\ in a disjunctive indirect question is found even in Attic, *e.g.*

ὅπως ἴδῃς
εἴτ' ἔνδον εἴτ' οὐκ ἔνδον.—Soph. *Aj.* 7.

(It appears however to be found only where the predicate of the first clause is repeated: see Kühner, *Gr.* p. 749). This instance is, as Lange remarks, virtually equivalent to εἰ with indic., where εἰ οὐ seems to be the original and more natural construction, though it was afterwards superseded by εἰ μή by force of analogy. See note on Δ 160, and H. G. § 316, 341. For the predicative use of ψεῦδος cf. Ι 115.

353. **ἀστράπτων,** a very natural anacoluthon, the thought in the speaker's mind being κατένευσε Κρονίων.

355. **τινα** as though ἕκαστον, like 382, Π 209, etc.

356. A much disputed line. The χωρίζοντες of Aristarchos' time took it to mean "Helen's searchings of heart and groanings," and urged that this view of Helen's resistance to her abduction was peculiar to the Il., while the poet of the Od. represented her as going willingly with Paris. Aristarchos replied, ὅτι οὐκ ἔστιν ἐπ' αὐτῆς ὁ λόγος ἀλλ' ἔξωθεν πρόθεσιν τὴν "περὶ" δεῖ λαβεῖν, ἵν' ᾖ "περὶ Ἑλένης." καὶ ἔστιν ὁ λόγος, τιμωρίαν λαβεῖν ἀνθ' ὧν ἐστενάξαμεν καὶ ἐμεριμνήσαμεν περὶ Ἑλένης·

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εἰ δέ τις ἐκπάγλως ἐθέλει οἰκόνδε νέεσθαι,
ἁπτέσθω ἧς νηὸς ἐυσσέλμοιο μελαίνης,
ὄφρα πρόσθ' ἄλλων θάνατον καὶ πότμον ἐπίσπῃ.
ἀλλά, ἄναξ, αὐτός τ' εὖ μήδεο πείθεό τ' ἄλλῳ·
οὔ τοι ἀπόβλητον ἔπος ἔσσεται, ὅττι κεν εἴπω·
κρῖν' ἄνδρας κατὰ φῦλα, κατὰ φρήτρας, Ἀγάμεμνον,
ὡς φρήτρη φρήτρηφιν ἀρήγῃ, φῦλα δὲ φύλοις.
εἰ δέ κεν ὣς ἔρξῃς καί τοι πείθωνται Ἀχαιοί,
γνώσῃ ἔπειθ', ὅς θ' ἡγεμόνων κακὸς ὅς τέ νυ λαῶν,
ἠδ' ὅς κ' ἐσθλὸς ἔῃσι· κατὰ σφέας γὰρ μαχέονται·
γνώσεαι δ', εἰ καὶ θεσπεσίῃ πόλιν οὐκ ἀλαπάξεις
ἦ ἀνδρῶν κακότητι καὶ ἀφραδίῃ πολέμοιο."
τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων·

παραλειπτικὸς (fond of omitting) *γὰρ προθέσεων ἐστιν ὁ ποιητής.* Apart from the gratuitous insertion of the preposition there can be little doubt that his view is right. However much Helen may have been excusable by the deceit of Aphrodite, there can be no doubt that Homer represents her as having deserted her husband voluntarily as far as the outward aspect of her action went; and she could not therefore be regarded by the Greeks as a victim whose sufferings were to be avenged. The chief passages in H. are *δ* 145, 260, Γ 164, [*ψ* 218-224]. See also Mr. A. Lang's note to "Helen of Troy." For the gen. compare *ἄχος ἡνιόχοιο*, grief for the charioteer, Θ 124, etc., *ἄχος σέθεν* Δ 169, *πένθος παιδὸς ἀποφθιμένοιο* Σ 88, and others in H. G. § 147, 1.

357. **ἐκπάγλως,** cf. *ἵεται αἰνῶς β* 327, a curious parallel to some expressions of modern slang.

359. This line is a threat, "let him so much as touch his ship, he shall immediately be slain before the face of the rest." (The alternative explanation, "he will start homeward only to perish on the road sooner than the others," is clearly inferior. See Ameis, *Anh.*, p. 127).

362. This tactical counsel, like the advice to build a wall round the ships in H 337-343 (*q.v.*), appears singularly out of place in the last year of the war; it is only poetically justifiable as intended to illustrate the position of Nestor as the leading counsellor of the Greek army. For **φρήτρας** cf. *ἀφρήτωρ* I 63: the word does not recur in H. It seems to be a relic of the patriarchal time when the family, not the tribe, was the unit.

365. After each **ὅς** we must apparently supply *κ' ἔῃσι* from the next line; *ἐστι* would almost make Nestor call in question the existence of brave men while insisting on the presence of cowards (Ameis).

366. **κατὰ σφέας,** cf. *μαχόμην κατ' ἔμ' αὐτὸν ἐγώ*, A 271: "they will fight each tribe *on their own account*," and so every man will have a motive for ambition in the glory which will accrue to his tribe or family from success. Cf. "Quodque praecipuum fortitudinis incitamentum est, non casus neque fortuita conglobatio turmam aut cuneum facit, sed familiae et propinquitates," Tac. *Germ.* 4; "Batavi Transrhenanique, quo discreta virtus manifestius spectaretur, sibi quaeque gens consistunt," *Hist.* iv. 23.

367. **θεσπεσίῃ,** a substantivized adj., like many others in H.; *ἀμβροσίη ἀναγκαίη ἰθεῖα ἴση τραφερή ὑγρή*, and cases used as here adverbially, *ἀντιβίην ἀπριάτην* (*v.* A 99) *ἀμφαδίην* (Ameis, *Anh.* to *α* 97). There is no need to supply any ellipse. **ἀλαπάξεις,** fut. in potential sense (cf. Z 71, N 260, La R.), or perhaps as taking up with some slight irony Agamemnon's despairing tone, *οὐ γὰρ ἔτι Τροίην αἱρήσομεν εὐρυάγυιαν*, 141. Bekker's conj. *ἀλαπάζεις* is needless. **εἰ,** so MSS., but edd. generally give *ἤ*. Considering that *εἰ* and *ἤ* are virtually identical in use in indirect questions, so far as tradition goes, there seems to be no reason for departing from the attested reading. See on 349.

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“ἦ μὰν αὖτ᾽ ἀγορῇ νικᾷς, γέρον, υἷας Ἀχαιῶν.
αἲ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἄπολλον,
τοιοῦτοι δέκα μοι συμφράδμονες εἶεν Ἀχαιῶν·
τῶ κε τάχ᾽ ἠμύσειε πόλις Πριάμοιο ἄνακτος
χερσὶν ὑφ᾽ ἡμετέρῃσιν ἁλοῦσά τε περθομένη τε.
ἀλλά μοι αἰγίοχος Κρονίδης Ζεὺς ἄλγε᾽ ἔδωκεν,
ὅς με μετ᾽ ἀπρήκτους ἔριδας καὶ νείκεα βάλλει.
καὶ γὰρ ἐγὼν Ἀχιλεύς τε μαχησάμεθ᾽ εἵνεκα κούρης
ἀντιβίοις ἐπέεσσιν, ἐγὼ δ᾽ ἦρχον χαλεπαίνων·
εἰ δέ ποτ᾽ ἔς γε μίαν βουλεύσομεν, οὐκέτ᾽ ἔπειτα
Τρωσὶν ἀνάβλησις κακοῦ ἔσσεται, οὐδ᾽ ἠβαιόν.
νῦν δ᾽ ἔρχεσθ᾽ ἐπὶ δεῖπνον, ἵνα ξυνάγωμεν Ἄρηα.
εὖ μέν τις δόρυ θηξάσθω, εὖ δ᾽ ἀσπίδα θέσθω,
εὖ δέ τις ἵπποισιν δεῖπνον δότω ὠκυπόδεσσιν,
εὖ δέ τις ἅρματος ἀμφὶς ἰδὼν πολέμοιο μεδέσθω,
ὥς κε πανημέριοι στυγερῷ κρινώμεθ᾽ Ἄρηι.
οὐ γὰρ παυσωλή γε μετέσσεται, οὐδ᾽ ἠβαιόν,

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371. This formula (also Δ 288, H 132, Π 97, and several times in Od.) gives a typical instance of the transition from "wishing-clauses," followed by a paratactic clause expressing the result, to regular conditional sentences; if it were not for the appeal to the gods, which proves that a real wish is expressed, 371-2 might quite well form a protasis to 373-4. See L. Lange, EI, 41, *sqq.*

374. **ὑπὸ χερσίν,** this instrumental use of *ὑπό* with dat. is developed from the local by a transition which is quite easy in phrases like the present, where "subjection" or "falling prostrate" is the leading idea: in *ὑπὸ δουρὶ τυπείς, ὑπὸ νούσῳ φθίσθαι* (N 667) *ὕπνῳ ὕπο γλυκερῷ ταρπώμεθα*, the local sense almost fades away, but never quite disappears. Obs. **ἁλοῦσα**, aor. of the moment of capture; **περθομένη**, pres. of a continuing state.

376. **ἀπρήκτους,** fruitless, not conducing to any result: cf. *οὐ γάρ τις πρῆξις πέλεται κρυεροῖο γόοιο* Ω 524, *ἀπρήκτους ὀδύνας* β 79.

379. **μίαν,** sc. *βουλήν*, to be supplied from the verb: so *τὴν ἴαν* ξ 435, supply *μοῖραν* from *διεμοιρᾶτο*.

380. **ἠβαιόν** occurs only in this phrase, and always at the end of a line, except ι 462, *ἐλθόντες δ᾽ ἠβαιὸν ἀπὸ σπείους*. It would seem that some of the ancients preferred to write *οὐδ᾽ ἢ βαιόν* or *οὐ δὴ βαιόν*. Sonne explains the *ἠ* as an instrumental of the pronoun-stem, in the sense "how" or "so" little, as we say "not ever so little." The materials are insufficient for a decision.

381. **ξυνάγωμεν ἄρηα,** *committere praelium*, compare Ξ 149, 448, Π 764, for similar phrases.

382. **θέσθω,** not here in the later sense of "grounding arms," but "place ready," "bestow well," as I 88, *τίθεντο δόρπα*: so *εὖ θέσθαι ὅπλα*, to keep armour in order, Xen. *Cyr.* 4, 5, 3; *εἰς δῆριν ἔθεντο ὅπλα*, *ap.* Dem. 322, 6.

384. **ἀμφίς,** so MSS.; Bekk., after Heyne and Buttm. (*Lex.* p. 104), *ἀμφί*, which is however found with gen. in H. only Π 825, θ 267. Monro, H. G. § 184, comp. Att. *περιορῶμαι* with gen. = to look round after, take thought about (Thuc. 4, 124), and also the gen. with *ἀμφιμάχεσθαι* Π 496, etc. *ἀμφίς* with gen. appears elsewhere always in the sense "aside from."

385. **κρινώμεθα,** "measure ourselves," cf. the same root in *de-cern-ere*, *cer-tamen*. From the primary idea of separation (by sifting, etc.) comes that of two parties standing in opposition. So **διακρινέει,** "part," 387, cf. 362, Γ 98, π 268 *μένος κρίνηται ἄρηος*, σ 264, ω 507.

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εἰ μὴ νὺξ ἐλθοῦσα διακρινέει μένος ἀνδρῶν.
ἱδρώσει μέν τευ τελαμὼν ἀμφὶ στήθεσφιν
ἀσπίδος ἀμφιβρότης, περὶ δ᾽ ἔγχεϊ χεῖρα καμεῖται·
ἱδρώσει δέ τευ ἵππος ἐΰξοον ἅρμα τιταίνων.
ὃν δέ κ᾽ ἐγὼν ἀπάνευθε μάχης ἐθέλοντα νοήσω
μιμνάζειν παρὰ νηυσὶ κορωνίσιν, οὔ οἱ ἔπειτα
ἄρκιον ἐσσεῖται φυγέειν κύνας ἠδ᾽ οἰωνούς."
ὣς ἔφατ᾽, Ἀργεῖοι δὲ μέγ᾽ ἴαχον, ὡς ὅτε κῦμα
ἀκτῇ ἐφ᾽ ὑψηλῇ, ὅτε κινήσῃ Νότος ἐλθών,
προβλῆτι σκοπέλῳ· τὸν δ᾽ οὔ ποτε κύματα λείπει
παντοίων ἀνέμων, ὅτ᾽ ἂν ἔνθ᾽ ἢ ἔνθα γένωνται.
ἀνστάντες δ᾽ ὀρέοντο κεδασθέντες κατὰ νῆας,
κάπνισσάν τε κατὰ κλισίας καὶ δεῖπνον ἕλοντο.
ἄλλος δ᾽ ἄλλῳ ἔρεζε θεῶν αἰειγενετάων,
εὐχόμενος θάνατόν τε φυγεῖν καὶ μῶλον Ἄρηος.
αὐτὰρ ὁ βοῦν ἱέρευσεν ἄναξ ἀνδρῶν Ἀγαμέμνων
πίονα πενταέτηρον ὑπερμενέι Κρονίωνι,
κίκλησκεν δὲ γέροντας ἀριστῆας Παναχαιῶν,
Νέστορα μὲν πρώτιστα καὶ Ἰδομενῆα ἄνακτα,

387. **μένος ἀνδρῶν**, a periphrasis for "brave warriors," as *μένος Ἀλκινόοιο*, etc.

388. **τευ** virtually = *ἑκάστου*, at least for purposes of translation. We must in the next line supply *τις* as subject to *καμεῖται*. This passage may be added to those in H. G. § 186, in which it is doubtful whether *περί* is prep. or adv. (= exceedingly).

391. **ἐθέλοντα** of "the active wish, which looks forward to its accomplishment as soon as circumstances shall allow: H 364 *πάντ᾽ ἐθέλω δόμεναι*, I 120 *ἂψ ἐθέλω ἀρέσαι*," Buttm. *Lex.* p. 194. **νοήσω**, in sense "perceive" *νοεῖν* takes a partic.; "to think over, remember," an infin. E 665, λ 62, etc.

393. **ἄρκιον**, "there shall be nothing on which he can rely, nothing to give him any well-grounded hope of escaping the dogs and birds," Buttm. *Lex.* pp. 163-4, comparing O 502 *νῦν ἄρκιον ἢ ἀπολέσθαι | ἠὲ σαωθῆναι*; he deduces this sense from the verb *ἀρκεῖν*, through the sense "sufficient," "able to help," and thence "that on which one can rely." So K 304, *μισθὸς δέ οἱ ἄρκιος ἔσται*, his reward shall be certain. The passage of course means "he shall certainly be slain and left unburied."

394. On **ὡς ὅτε** without a finite verb see L. Lange, *Hom. Geb. d. Part.* EI, p. 254, where it is compared with the similar use of *ὡς εἰ* in similes. He argues that there is no need to supply any ellipse; the *ὅτε* is really indef., "as *on a time*," and is strictly speaking superfluous. The construction recurs Δ 462, M 132, N 471, 571, O 362, 679, Σ 219, Π 406, Ψ 712, ε 281, λ 368, τ 494. For the simile itself cf. 144 and 209.

397. **ἀνέμων**, for this use of the gen. cf. *ἀνέμων δυσαήων μέγα κῦμα* ν 99, *νέφεα ἀργεστᾶο Νότοιο* Λ 305, and *νοῦσον Διός* ι 411, a sickness sent from Zeus. **γένωνται**, sc. *ἄνεμοι* (but Ar. thought *κύματα*, and some actually wrote *γένηται*).

400. **ἔρεζε**, the *F* is neglected as in *ἄρεκτον* T 150, *ἔρεξας* Ψ 570, *ἔρεζον* ω 458. From here eleven consecutive lines have the trochaic caesura, which was in all probability originally the only caesura of the hexameter. (For the genesis of the Homeric hexameter reference may be made to a very interesting paper by F. A. Allen of Cincinnati, in Kuhn's *Ztsch.* xxiv. 558 (1879), where it and the Saturnian verse, as well as the typical old German measure, are traced back to a common origin still found as a metre in the Zend-Avesta.)

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αὐτὰρ ἔπειτ' Αἴαντε δύω καὶ Τυδέος υἱόν,
ἕκτον δ' αὖτ' Ὀδυσῆα Διὶ μῆτιν ἀτάλαντον.
αὐτόματος δέ οἱ ἦλθε βοὴν ἀγαθὸς Μενέλαος·
ᾔδεε γὰρ κατὰ θυμὸν ἀδελφεόν, ὡς ἐπονεῖτο.
βοῦν δὲ περίστησάν τε καὶ οὐλοχύτας ἀνέλοντο.
τοῖσιν δ' εὐχόμενος μετέφη κρείων Ἀγαμέμνων·
"Ζεῦ κύδιστε μέγιστε, κελαινεφές, αἰθέρι ναίων,
μὴ πρὶν ἐπ' ἠέλιον δῦναι καὶ ἐπὶ κνέφας ἐλθεῖν,
πρίν με κατὰ πρηνὲς βαλέειν Πριάμοιο μέλαθρον
αἰθαλόεν, πρῆσαι δὲ πυρὸς δηίοιο θύρετρα,
Ἑκτόρεον δὲ χιτῶνα περὶ στήθεσσι δαΐξαι
χαλκῷ ῥωγαλέον· πολέες δ' ἀμφ' αὐτὸν ἑταῖροι
πρηνέες ἐν κονίῃσιν ὀδὰξ λαζοίατο γαῖαν."
ὣς ἔφατ', οὐδ' ἄρα πώ οἱ ἐπεκραίαινε Κρονίων,
ἀλλ' ὅ γε δέκτο μὲν ἱρά, πόνον δ' ἀλίαστον ὄφελλεν.
αὐτὰρ ἐπεί ῥ' εὔξαντο καὶ οὐλοχύτας προβάλοντο,
αὐέρυσαν μὲν πρῶτα καὶ ἔσφαξαν καὶ ἔδειραν,
μηρούς τ' ἐξέταμον κατά τε κνίσῃ ἐκάλυψαν
δίπτυχα ποιήσαντες, ἐπ' αὐτῶν δ' ὠμοθέτησαν.

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409. **ἀδελφεός** is the only Homeric form (cf. Z 61); so *δένδρεον*, never *δένδρον*.

410. **περίστησάν τε,** so edd. with Bekk. for *-στήσαντο* of MSS.: so *μ* 356, and cf. Δ 532. The aor. mid. is always transitive in H. (*v.* A 480, *β* 431, etc.). Σ 533, *ι* 54 (*στησάμενοι δ' ἐμάχοντο μάχην*) are ambiguous, but no doubt are also trans., as Herod. also says *στήσασθαι πολέμους*. **οὐλοχύτας,** A 449.

412. **κελαινεφές,** apparently for *κελαινονεφής*, "god of the black cloud." The epithet is also applied to blood, "dusky," the significance of the second element having been weakened—a phenomenon familiar in the Tragedians but very rare in H.

413. **ἐπί,** "that the sun set not *upon us*," a pregnant expression which is virtually an anticipation of the *ἐπί* immediately following, and may be compared with Eph. 4, 26, *ὁ ἥλιος μὴ ἐπιδυέτω ἐπὶ τῷ παροργισμῷ ὑμῶν*. See also Θ 488, *Τρωσὶν μέν ῥ' ἀέκουσιν ἔδυ φάος*. Some have, without necessity, conj. *ἔτ'* or *γ'*: La R. thinks that the word was inserted when it was forgotten that *πρίν* was originally long by nature (for *προιον*, the comparative of *πρό*). For **μή** with infin. expressing a prayer, see H. G. § 361. *μή* appears fundamentally to express the idea "away with the thought that," "let us not suppose that," and may thus be properly used with the infin. without the need of supplying any ellipse of *δός* or the like. Cf. Γ 285, Η 179, *ρ* 354, where the infin. expressing the mere thought indicates, by the form of interjectional utterance, a strong wish; and also the use of the infin. as an imper. The idiom is common in later Gk., *e.g.* *ὦ θεοὶ πολῖται, μή με δουλείας τυχεῖν*, Aesch. *Supp.* 235. (It is virtually a case of the use of *μή* without a verb, such as we find in A 295 and *ὅτε μή* = "except," see Lange, EI, p. 162 (468), where the key to the question is given.)

415. **πυρός,** for this use of gen. see H. G. § 151, *d*, where it is classed as a "quasi-partitive" use, as though the idea of *material* used implied a stock drawn upon: so *πυρὸς μειλισσέμεν* Η 410, *πυρὸς θέρηται*, Z 331. For **πρῆσαι** A 481. **δήιος** with *πῦρ*, in the lit. sense "blazing," root *δαϝ*, *δαίω*: so *πῦρ κήλεον* (*καίω*), Θ 217.

417. **ῥωγαλέον,** proleptic; as Π 841, *αἱματόεντα*. But *αἰθαλόεν*, 415, seems to be a standing epithet of the hall; *v.* *χ* 239.

420. **ἀλίαστον** Ar.: MSS. *ἀμέγαρτον*.

421-4 = A 458-461; 427-432 = A 464-469.

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καὶ τὰ μὲν ἂρ σχίζῃσιν ἀφύλλοισιν κατέκαιον,
σπλάγχνα δ' ἄρ' ἀμπείραντες ὑπείρεχον Ἡφαίστοιο.
αὐτὰρ ἐπεὶ κατὰ μῆρα κάη καὶ σπλάγχνα πάσαντο,
μίστυλλόν τ' ἄρα τἆλλα καὶ ἀμφ' ὀβελοῖσιν ἔπειραν,
ὤπτησάν τε περιφραδέως ἐρύσαντό τε πάντα.
αὐτὰρ ἐπεὶ παύσαντο πόνου τετύκοντό τε δαῖτα,
δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς ἐΐσης.
αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἕντο,
τοῖς ἄρα μύθων ἦρχε Γερήνιος ἱππότα Νέστωρ·
"Ἀτρεΐδη κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,
μηκέτι νῦν δήθ' αὖθι λεγώμεθα, μηδ' ἔτι δηρὸν
ἀμβαλλώμεθα ἔργον, ὃ δὴ θεὸς ἐγγυαλίζει·
ἀλλ' ἄγε κήρυκες μὲν Ἀχαιῶν χαλκοχιτώνων
λαὸν κηρύσσοντες ἀγειρόντων κατὰ νῆας,
ἡμεῖς δ' ἀθρόοι ὧδε κατὰ στρατὸν εὐρὺν Ἀχαιῶν
ἴομεν, ὄφρα κε θᾶσσον ἐγείρομεν ὀξὺν Ἄρηα."
ὣς ἔφατ', οὐδ' ἀπίθησεν ἄναξ ἀνδρῶν Ἀγαμέμνων·
αὐτίκα κηρύκεσσι λιγυφθόγγοισι κέλευσεν
κηρύσσειν πολεμόνδε κάρη κομόωντας Ἀχαιούς.
οἱ μὲν ἐκήρυσσον, τοὶ δ' ἠγείροντο μάλ' ὦκα.
οἱ δ' ἀμφ' Ἀτρεΐωνα διοτρεφέες βασιλῆες
θῦνον κρίνοντες, μετὰ δὲ γλαυκῶπις Ἀθήνη
αἰγίδ' ἔχουσ' ἐρίτιμον, ἀγήραον ἀθανάτην τε·

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426. **Ἡφαίστοιο** = πυρός, as Ἀμφιτρίτη = *θάλασσα* μ 97, *Ἀφροδίτη* = *εὐνή* χ 444, Ἄρης = πόλεμος *passim*. Cf. φλογὸς Ἡφ. I 468.

435. **μηκέτι νῦν δήθ' αὖθι**, so MSS. and Ar., *δὴ ταῦτα* Zenod., *δὴ νῦν αὖθι* Kallistratos. Ar. explained "*δηθά πολὺν χρόνον, αὖθι αὐτοῦ, λεγώμεθα συναθροιζώμεθα*" (Didymos *ap.* Schol. A). Against Zenod.'s reading it is justly urged (Butt. *Lex.* 398) that the phrase *μηκέτι δὴ νῦν ταῦτα λ.* is always used to cut short a long conversation (Ν 292, Υ 244, ν 296, γ 240); whereas here the object is to prevent conversation beginning. *λέγειν* and *λέγεσθαι* are rarely used in Homer, except in the above-mentioned phrase, in the sense of "relating," nor do they ever occur without an object in the sense of "conversing." There seems therefore no choice but to adopt the interpretation of Aristarchos, with his reading; or with the reading of Zenod. to suppose that *μηκ. τ. λεγ.* is "a customary formula for breaking off a conversation; and that when Nestor rose from table, at which there had naturally been some conversation, though the poet does not mention it, he broke it off with these words" (Butt. *l.l.*) Neither alternative is entirely satisfactory.

447. For the aegis see also Ο 308, Ρ 593, Δ 167, Ε 738: it clearly symbolizes the storm-cloud, and as such belongs properly to Zeus; Apollo wields it Ο 318, 361, Ω 20; Athene here, Ε 738, Σ 204, Φ 400. The tassels round the edge seem to be mentioned rather as a majestic ornament (cf. Ξ 181) than as "a symbol of the lightning-flashes playing about the thunder-cloud." See also Herod. (iv. 189), who derives it from the leathern corselets worn by the Libyans. **ἀγήραον** and **ἀθανάτην** are co-ordinated by *τε*, and therefore epexegetic and subordinate to *ἐρίτιμον*.

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τῆς ἑκατὸν θύσανοι παγχρύσεοι ἠερέθονται,
πάντες ἐϋπλεκέες, ἑκατόμβοιος δὲ ἕκαστος·
σὺν τῇ παιφάσσουσα διέσσυτο λαὸν Ἀχαιῶν
ὀτρύνουσ' ἰέναι· ἐν δὲ σθένος ὦρσεν ἑκάστῳ
καρδίῃ, ἄλληκτον πολεμίζειν ἠδὲ μάχεσθαι.
τοῖσι δ' ἄφαρ πόλεμος γλυκίων γένετ' ἠὲ νέεσθαι
ἐν νηυσὶ γλαφυρῇσι φίλην ἐς πατρίδα γαῖαν.
ἠύτε πῦρ αἴδηλον ἐπιφλέγει ἄσπετον ὕλην
οὔρεος ἐν κορυφῇς, ἕκαθεν δέ τε φαίνεται αὐγή,
ὣς τῶν ἐρχομένων ἀπὸ χαλκοῦ θεσπεσίοιο
αἴγλη παμφανόωσα δι' αἰθέρος οὐρανὸν ἷκεν.
τῶν δ', ὥς τ' ὀρνίθων πετεηνῶν ἔθνεα πολλά,
χηνῶν ἢ γεράνων ἢ κύκνων δουλιχοδείρων,
Ἀσίω ἐν λειμῶνι, Καϋστρίου ἀμφὶ ῥέεθρα,
ἔνθα καὶ ἔνθα ποτῶνται ἀγαλλόμενα πτερύγεσσιν,

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448. **θύσανος** (see Curt. *Et.* no. 320), from *θυ-σ-* (root *θυ-*), on account of their violent swinging; perhaps with a reminiscence of *θύελλα*. **ἠερέθονται,** so Ar. and most MSS.: Zenod. *-οντο*. The present is quite in place in describing the immortal gear of the gods; see a striking instance in E 726-8 compared with 729.

450. **παιφάσσουσα,** "dazzling," by intensive reduplication from a secondary form of root *φα-*, either *φακ-j* or *φασ-j*. The latter derivative is common in Skt. (*bhâs-*), but is doubtful in Greek.

451. **ὀτρύνουσα,** clearly not by words, but by her invisible presence and the supernatural power of the aegis.

455-483. The accumulation of similes has given much offence to critics, and most edd. reject one or more. But each is vivid and Homeric, and refers to a particularly striking point in the aspect of the Greek host, the gleam of their weapons (455-8), the clamour of their advance (459-466), their multitudinous unrest (469-473). Then follow two describing the leaders in general and Agamemnon in particular. The effect is that of a majestic prologue, and would be greatly enhanced if the direct action of the poem followed on immediately, and were not interrupted by the Catalogue. **αἴδηλον,** lit. "making invisible," *ἀφανίζων*, *i.e.* "destroying," see Curt. *Et.*[5] p. 662.

456. For this use of **ἕκαθεν,** where we say "*to* a distance," see Π 634. Observe the characteristic use of **δέ τε** in similes (456 and 463) to introduce an additional touch, often, but not always, containing the *tertium comparationis.*

461. **Ἀσίω,** so best MSS. with Ar., who regarded it as the gen. of a proper name Ἀσίας (for Ἀσίεω), said to have been a king of Lydia. So Herod. iv. 45, *καὶ τούτου μὲν μεταλαμβάνονται τοῦ οὐνόματος Λυδοί, φάμενοι ἐπὶ Ἀσίεω τοῦ Κότυος τοῦ Μάνεω κεκλῆσθαι τὴν Ἀσίαν.* Virgil, on the other hand, clearly read Ἀσίῳ:

"varias pelagi volucres, et quae Asia circum
Dulcibus in stagnis rimantur prata Caystri."—(*Georg.* i. 383.)

"Ceu quondam nivei liquida inter nubila cycni
Cum sese e pastu referunt et longa canoros
Dant per colla modos, sonat amnis et Asia longe
Pulsa palus."—(*Aen.* vii. 699.)

This is the only passage in the Iliad indicating knowledge in detail of any part of the coast of Asia Minor beyond the Troad.

462. **ἀγαλλόμενα,** perhaps here in the primitive sense (root *γαλ* to shine), "preening themselves." There was an old variant *ἀγαλλόμεναι*, which would be perfectly good Greek but for the masc. *προκαθιζόντων* in the next line (Aut.-Näg.)

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κλαγγηδὸν προκαθιζόντων, σμαραγεῖ δέ τε λειμών,
ὣς τῶν ἔθνεα πολλὰ νεῶν ἄπο καὶ κλισιάων
ἐς πεδίον προχέοντο Σκαμάνδριον, αὐτὰρ ὑπὸ χθὼν
σμερδαλέον κονάβιζε ποδῶν αὐτῶν τε καὶ ἵππων.
ἔσταν δ' ἐν λειμῶνι Σκαμανδρίῳ ἀνθεμόεντι
μυρίοι, ὅσσα τε φύλλα καὶ ἄνθεα γίγνεται ὥρῃ.
ἠύτε μυιάων ἁδινάων ἔθνεα πολλά,
αἵ τε κατὰ σταθμὸν ποιμνήιον ἠλάσκουσιν
ὥρῃ ἐν εἰαρινῇ, ὅτε τε γλάγος ἄγγεα δεύει,
τόσσοι ἐπὶ Τρώεσσι κάρη κομόωντες Ἀχαιοὶ
ἐν πεδίῳ ἵσταντο διαρραῖσαι μεμαῶτες.
τοὺς δ', ὥς τ' αἰπόλια πλατέ' αἰγῶν αἰπόλοι ἄνδρες
ῥεῖα διακρίνωσιν, ἐπεί κε νομῷ μιγέωσιν,
ὣς τοὺς ἡγεμόνες διεκόσμεον ἔνθα καὶ ἔνθα
ὑσμίνηνδ' ἰέναι, μετὰ δὲ κρείων Ἀγαμέμνων,
ὄμματα καὶ κεφαλὴν ἴκελος Διὶ τερπικεραύνῳ,
Ἄρεϊ δὲ ζώνην, στέρνον δὲ Ποσειδάωνι.
ἠύτε βοῦς ἀγέληφι μέγ' ἔξοχος ἔπλετο πάντων
ταῦρος· ὁ γάρ τε βόεσσι μεταπρέπει ἀγρομένῃσιν·
τοῖον ἄρ' Ἀτρεΐδην θῆκε Ζεὺς ἤματι κείνῳ,
ἐκπρεπέ' ἐν πολλοῖσι καὶ ἔξοχον ἡρώεσσιν.
ἔσπετε νῦν μοι, μοῦσαι Ὀλύμπια δώματ' ἔχουσαι,

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463. **προκαθιζόντων,** a pregnant expression, "keep settling ever forwards"; the whole body moves forward by the continual advance of single birds who keep settling in front of the rest. **σμαραγεῖ** may here, as in the two other passages where it occurs (210, Φ 199), be taken to refer either to bright light or loud noise, but the latter is generally adopted, and suits the simile best.

465. **ὑπό** must go with *ποδῶν*, the gen. indicating a transition from the local to the causal meaning of the preposition (La R.). Cf. Ξ 285 *ποδῶν ὕπο* with T 363 *ὑπὸ ποσσίν*.

469. **ἁδινάων,** "busy." See on 87. The simile indicates both the multitude of the Greeks and their restless eagerness for their object: cf. Π 641, where line 471 also recurs. Homer has another striking simile of the fly in P 570.

474. **αἰπόλοι**: G. Meyer, in Curt. *St.* viii. 121, shows reason for deriving *αἰπόλος* not from *αἰγ-πόλος* for *αἰγι-πόλος*, for which there is no analogy, but from *ἀϝι-πόλος*, where *ἀϝι-* = Skt. *avi-*, *ὄις*, *ovis*. It will then be used of goats by the same idiom which gives us *ἵπποι βουκολέοντο* Υ 221, *βουθυτεῖν ὗν* Ar. *Plut.* 819, etc., aided by the similarity of sound to *αἴξ*. **πλατέα,** because of the wide spaces over which they range.

479. **ζώνην,** the waist. Except Λ 234, where it also seems to mean the "waist" of the corselet, the word is used only of a woman's girdle.

480. **ἔπλετο,** for this use of the aor. in similes as virtually a present cf. H 4, etc.; and for **βοῦς ταῦρος** cf. *σῦς κάπρος*, *ἴρηξ κίρκος* (ν 86), *ὄρνιθες αἰγυπιοί* (H 59).

483. It would hardly be possible in Homeric language to join *πολλοῖσι* with *ἡρώεσσιν*: rather "preëminent in the multitude and excellent amid warriors."

484-877. The "Catalogue of the Ships," and of the Trojans and allies. The principal critical questions belonging here are briefly indicated in the introduction to the book. **ἔσπετε,** prob. a redupl. aor. for *σέ-σπ-ετε*, or else for *ἐν-σπ-ετε*, root *σεπ* = *sak*, our *say*. Observe the rhyme *μοῦσαι—ἔχουσαι*. **πάρεστε,** either

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ὑμεῖς γὰρ θεαί ἐστε πάρεστέ τε ἴστε τε πάντα,
ἡμεῖς δὲ κλέος οἶον ἀκούομεν οὐδέ τι ἴδμεν,
οἵ τινες ἡγεμόνες Δαναῶν καὶ κοίρανοι ἦσαν.
πληθὺν δ' οὐκ ἂν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω,
οὐδ' εἴ μοι δέκα μὲν γλῶσσαι, δέκα δὲ στόματ' εἶεν,
φωνὴ δ' ἄρρηκτος, χάλκεον δέ μοι ἦτορ ἐνείη,
εἰ μὴ Ὀλυμπιάδες μοῦσαι, Διὸς αἰγιόχοιο
θυγατέρες, μνησαίαθ' ὅσοι ὑπὸ Ἴλιον ἦλθον.
ἀρχοὺς αὖ νηῶν ἐρέω νῆάς τε προπάσας.
Βοιωτῶν μὲν Πηνέλεως καὶ Λήιτος ἦρχον
Ἀρκεσίλαός τε Προθοήνωρ τε Κλονίος τε,
οἵ θ' Ὑρίην ἐνέμοντο καὶ Αὐλίδα πετρήεσσαν
Σχοῖνόν τε Σκῶλόν τε πολύκνημόν τ' Ἐτεωνόν,
Θέσπειαν Γραῖάν τε καὶ εὐρύχορον Μυκαλησσόν,
οἵ τ' ἀμφ' Ἅρμ' ἐνέμοντο καὶ Εἰλέσιον καὶ Ἐρύθρας,
οἵ τ' Ἐλεῶν' εἶχον ἠδ' Ὕλην καὶ Πετεῶνα,
Ὠκαλέην Μεδεῶνά τ', ἐυκτίμενον πτολίεθρον,
Κώπας Εὔτρησίν τε πολυτρήρωνά τε Θίσβην,
οἵ τε Κορώνειαν καὶ ποιήενθ' Ἁλίαρτον,
οἵ τε Πλάταιαν ἔχον ἠδ' οἳ Γλίσαντα νέμοντο,
οἵ θ' Ὑποθήβας εἶχον, ἐυκτίμενον πτολίεθρον,
Ὀγχηστόν θ' ἱερόν, Ποσιδήιον ἀγλαὸν ἄλσος,
οἵ τε πολυστάφυλον Ἄρνην ἔχον, οἵ τε Μίδειαν

"are present at all that happens," or "stand at the poet's side." The Muses are particularly appropriate in such a place as this, for they are goddesses of Memory (Μοῦσα = Μοντja, root *man*; see Curt. *Et.* no. 429), though the legend which made them daughters of Mnemosyne is post-Homeric.

488. For **ἂν** with aor. subj. as apodosis to a clause containing εἰ with opt. cf. Α 386, and the equivalent fut. indic. ἐσσεῖται with ὅτε μὴ ἐμβάλοι, Ν 317. Possibly μυθήσομαι is fut. indic., and ὀνομήνω is independent of ἄν, as in Α 262, οὐδὲ ἴδωμαι. **ἂν** here seems to enforce the contrast, see H. G. § 276, *β*.

490. **ἦτορ,** Lat. *animus*, primarily of vitality, as here; then, as most commonly, of the passions. Though the word probably comes from ἄω to breathe, it would be quite against all Homeric use to understand it, as some commentators have done, of the lungs.

492. **μνησαίατο,** made mention of; as δ 118, ο 400. **προπάσας,** all from end to end: so πρόπαν ἦμαρ, etc.

494. The prominent position given to the Boeotians here, in marked contrast to their unimportance in the story, has led to the conjecture that the Catalogue was the work of the Boeotian or Hesiodic school, which was notably given to the compilation of lists of names (Lauer).

502. **πολυτρήρωνα,** Chandler was led to the discovery of the ruins of Thisbe (near the coast of the Corinthian gulf) by the number of wild doves which haunted them.

505. **Ὑποθήβας,** a lower Thebes in the plain, an offshoot from the great city which we are to regard as still lying waste after its destruction by the Epigoni.

507. For **Ἄρνην** Zenod. read Ἄσκρην, but Ar. objected that the epithet πολυστάφυλος could not belong to Hesiod's birthplace, as he describes it as χεῖμα κακῇ, θέρει ἀργαλέῃ. Thuc. i. 12 also read Ἄρνη, for he says that in his

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Νῖσάν τε ζαθέην Ἀνθηδόνα τ' ἐσχατόωσαν·
τῶν μὲν πεντήκοντα νέες κίον, ἐν δὲ ἑκάστῃ
κοῦροι Βοιωτῶν ἑκατὸν καὶ εἴκοσι βαῖνον.
οἳ δ' Ἀσπληδόνα ναῖον ἰδ' Ὀρχομενὸν Μινύειον,
τῶν ἦρχ' Ἀσκάλαφος καὶ Ἰάλμενος, υἷες Ἄρηος,
οὓς τέκεν Ἀστυόχη δόμῳ Ἄκτορος Ἀζεΐδαο,
παρθένος αἰδοίη, ὑπερώιον εἰσαναβᾶσα,
Ἄρηι κρατερῷ· ὁ δέ οἱ παρελέξατο λάθρῃ·
τοῖς δὲ τριήκοντα γλαφυραὶ νέες ἐστιχόωντο.
αὐτὰρ Φωκήων Σχεδίος καὶ Ἐπίστροφος ἦρχον,
υἱέες Ἰφίτοο μεγαθύμου Ναυβολίδαο,
οἳ Κυπάρισσον ἔχον Πυθῶνά τε πετρήεσσαν
Κρῖσάν τε ζαθέην καὶ Δαυλίδα καὶ Πανοπῆα,
οἵ τ' Ἀνεμώρειαν καὶ Ὑάμπολιν ἀμφενέμοντο,
οἵ τ' ἄρα πὰρ ποταμὸν Κηφισὸν δῖον ἔναιον,
οἵ τε Λίλαιαν ἔχον πηγῇς ἔπι Κηφισοῖο·
τοῖς δ' ἅμα τεσσαράκοντα μέλαιναι νῆες ἕποντο.
οἱ μὲν Φωκήων στίχας ἵστασαν ἀμφιέποντες,
Βοιωτῶν δ' ἔμπλην ἐπ' ἀριστερὰ θωρήσσοντο.
Λοκρῶν δ' ἡγεμόνευεν Ὀιλῆος ταχὺς Αἴας,
μείων, οὔ τι τόσος γε ὅσος Τελαμώνιος Αἴας,
ἀλλὰ πολὺ μείων· ὀλίγος μὲν ἔην, λινοθώρηξ,
ἐγχείῃ δ' ἐκέκαστο Πανέλληνας καὶ Ἀχαιούς·
οἳ Κῦνόν τ' ἐνέμοντ' Ὀπόεντά τε Καλλίαρόν τε
Βῆσσάν τε Σκάρφην τε καὶ Αὐγειὰς ἐρατεινὰς

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day the Boeotians had been expelled from Arne by the Thessalians.

508. **ἐσχατόωσαν,** as lying on the Euboic sea.

511. The territory of the Minyae was afterwards part of Boeotia. For Orchomenos see I 381. We ought perhaps to read Ἐρχομενός, its own local name. There was another in Arkadia (605). Ares was the tribal god of the great tribe of the Minyae, and hence the two chiefs claim descent from him. Minyas himself was, according to one account, son of Ares.

514. **αἰδοίη,** there was no dishonour in the love of a god. **ὑπερ. εἰσαν.** goes with **τέκε** in the sense "conceived," as 742. Compare II 184.

518. **Ἰφίτοο,** a certain restoration for Ἰφίτου of MSS.; the second syllable of the name is short, see P 306; for this form of the gen. see H. G. § 98, and for lengthening of the short vowel before initial *μ*, § 371.

526. **ἔμπλην** = πλησίον: a rare form, apparently from the locative termination *-âm*, said to be found in Skt., and root πελ- (πέλας), and thus = "in the neighbourhood of" (Autenrieth *ap.* Hentze).

528 was rejected by Zenodotos, and 529-530 by Aristarchos also; partly on account of the obvious tautology, partly because of the word **Πανέλληνας,** used, contrary to the Homeric practice, to denote the Argive host. **λινοθώρηξ** agrees with the character of light infantry and bowmen which is attributed to the Lokrians in N 714, but is hardly consistent with the praise of Aias the less as a spearman; in N 712 he, as a hoplite, is separated from his followers. He does nothing in actual battle to justify the praise in 530.

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Τάρφην τε Θρόνιόν τε Βοαγρίου ἀμφὶ ῥέεθρα·
τῷ δ' ἅμα τεσσαράκοντα μέλαιναι νῆες ἕποντο
Λοκρῶν, οἳ ναίουσι πέρην ἱερῆς Εὐβοίης.
  οἳ δ' Εὔβοιαν ἔχον μένεα πνείοντες Ἄβαντες,
Χαλκίδα τ' Εἰρέτριάν τε πολυστάφυλόν θ' Ἱστίαιαν
Κήρινθόν τ' ἔφαλον Δίου τ' αἰπὺ πτολίεθρον,
οἵ τε Κάρυστον ἔχον ἠδ' οἳ Στύρα ναιετάασκον,
τῶν αὖθ' ἡγεμόνευ' Ἐλεφήνωρ ὄζος Ἄρηος,
Χαλκωδοντιάδης, μεγαθύμων ἀρχὸς Ἀβάντων.
τῷ δ' ἅμ' Ἄβαντες ἕποντο θοοί, ὄπιθεν κομόωντες,
αἰχμηταί, μεμαῶτες ὀρεκτῇσιν μελίῃσιν
θώρηκας ῥήξειν δηίων ἀμφὶ στήθεσσιν·
τῷ δ' ἅμα τεσσαράκοντα μέλαιναι νῆες ἕποντο.
  οἳ δ' ἄρ' Ἀθήνας εἶχον, ἐυκτίμενον πτολίεθρον,
δῆμον Ἐρεχθῆος μεγαλήτορος, ὅν ποτ' Ἀθήνη
θρέψε Διὸς θυγάτηρ, τέκε δὲ ζείδωρος ἄρουρα·
κὰδ δ' ἐν Ἀθήνῃς εἷσεν, ἑῷ ἐνὶ πίονι νηῷ·
ἔνθα δέ μιν ταύροισι καὶ ἀρνειοῖς ἱλάονται
κοῦροι Ἀθηναίων περιτελλομένων ἐνιαυτῶν·
τῶν αὖθ' ἡγεμόνευ' υἱὸς Πετεῶο Μενεσθεύς.

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535. **πέρην,** "over against," as *Χαλκίδος πέραν*, Aesch. *Ag.* 190. It might, however, mean "beyond," if we suppose that the poet's point of view is that of an Asiatic Greek.

537. **Ἱστίαιαν,** trisyllable by synizesis, as *Αἰγυπτίους* I 382, δ 83.

542. **ὄπιθεν κομόωντες** *τὰ ὀπίσω μέρη τῆς κεφαλῆς κομῶντες ἀνδρείας χάριν. ἴδιον δὲ τοῦτο τῆς τῶν Εὐβοέων κουρᾶς, τὸ ὄπισθεν τὰς τρίχας βαθείας ἔχειν*, Schol. A. So of two Libyan tribes, *οἱ μὲν Μάχλυες τὰ ὀπίσω κομέουσι τῆς κεφαλῆς οἱ δὲ Αὐσεῖς τὰ ἔμπροσθε*, Herod. iv. 180. Compare *Θρήικες ἀκρόκομοι*, Δ 533. These seem all to indicate that part of the head was shaved according to a tribal fashion, such as is familiar to us in the case of the Chinese, whereas the usual Greek practice was to let the hair grow long all over; the *κάρη κομόωντες Ἀχαιοί* being thus distinguished from many or most of their barbarian neighbours.

547. **δῆμον,** here in the strict local sense, "realm." It probably comes from root δα- of *δαίω* and means the common land of the tribe *apportioned* for tillage among the tribesmen, as is still done in the Slavonic village communities; cf. on M 422. So Nausithoos *ἐδάσσατ' ἀρούρας*, ζ 10. In a still earlier stage *δῆμος* indicates a yet more complete communism, meaning the common stock of what we should call "personal" property, *e.g.* *δημόθεν* τ 197, *εἰς δῆμον* Λ 704, and *δήμιος* P 250, *δημοβόρος* A 231. *καταδημοβορῆσαι* Σ 301. (Mangold, Curt. *St.* vi. 403-413.)

548. **τέκε—ἄρουρα** is of course parenthetical — an allusion to Athenian autochthony—and *Ἀθήνη* is the subject of *εἷσε*. The temples of Athene Polias and Erechtheus were always under one roof. So η 81, where Athene repairs to Athens, she *δῦνεν Ἐρεχθῆος πυκινὸν δόμον*. **ζείδωρος,** "the graingiver," from *ζειά* (Skt. *javas*), has of course nothing to do with "life-giving" (*ζα-ω* from root *gi-* (?); Curt. *Et.* p. 491). **πίονι,** sc. with offerings.

550. **μιν,** Erechtheus; for cows and ewes were offered to female goddesses. The festival where these offerings were made was the (annual) "lesser Panathenaea," in honour of the two founders of agriculture.

552. **Πετεῶο,** gen. of *Πετεώς*, as *Πενελέωο* Ξ 489. The three following lines

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τῷ δ' οὔ πώ τις ὁμοῖος ἐπιχθόνιος γένετ' ἀνὴρ
κοσμῆσαι ἵππους τε καὶ ἀνέρας ἀσπιδιώτας·
Νέστωρ οἶος ἔριζεν· ὁ γὰρ προγενέστερος ἦεν.
τῷ δ' ἅμα πεντήκοντα μέλαιναι νῆες ἕποντο.
Αἴας δ' ἐκ Σαλαμῖνος ἄγεν δυοκαίδεκα νῆας·
[στῆσε δ' ἄγων, ἵν' Ἀθηναίων ἵσταντο φάλαγγες.]
οἳ δ' Ἄργος τ' εἶχον Τίρυνθά τε τειχιόεσσαν,
Ἑρμιόνην Ἀσίνην τε βαθὺν κατὰ κόλπον ἐχούσας,
Τροιζῆν' Ἠιόνας τε καὶ ἀμπελόεντ' Ἐπίδαυρον,
οἵ τ' ἔχον Αἴγιναν Μάσητά τε κοῦροι Ἀχαιῶν,
τῶν αὖθ' ἡγεμόνευε βοὴν ἀγαθὸς Διομήδης
καὶ Σθένελος Καπανῆος ἀγακλειτοῦ φίλος υἱός·
τοῖσι δ' ἅμ' Εὐρύαλος τρίτατος κίεν, ἰσόθεος φώς,
Μηκιστῆος υἱὸς Ταλαϊονίδαο ἄνακτος.

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were rejected by Zenodotos, and they have all the appearance of an addition designed to soothe the vanity of the Athenians, which was doubtless much hurt by the small part played by their nation in the Iliad (cf. A 264). Menestheus does not afterwards appear as a distinguished general. In Δ 326-348 Agamemnon speaks of him in unflattering terms. He is mentioned again only M 331, 373, N 195, 690, O 331, when the fighting is left to the heroes of the second rank. But the lines can be traced back with certainty to the beginning of the fifth century, as they are mentioned by Herodotos (vii. 161); and Aischines (*Ktes.* 185) quotes an inscription as having been set up by the Athenians in honour of their countrymen's victory over the Persians at the Strymon, which begins as follows:

ἔκ ποτε τῆσδε πόληος ἅμ' Ἀτρείδῃσι Μενεσθεύς
ἡγεῖτο ζάθεον Τρωικὸν ἂμ πεδίον,
ὅν ποθ' Ὅμηρος ἔφη Δαναῶν πύκα χαλκοχιτώνων
κοσμητῆρα μάχης ἔξοχον ἄνδρα μολεῖν.

557-8. This celebrated couplet is said to have played an important part in the dispute between Athens and Megara for the possession of Salamis. 558 is omitted by the best MSS. The text was put forward by Solon to establish the Athenian claim before the Spartan arbitrators, but the Megarians said that the true reading was *Αἴας δ' ἐκ Σ. ἄγεν νέας ἔκ τε Πολίχνης ἔκ τ' Ἀγειρούσσης Νισαίης τε Τριπόδων τε* (Strabo, ix. 394), thus connecting Aias with Megarian towns, but giving no number of ships. The story is alluded to by Aristotle, *Rhet.* i. 15, and numerous other authorities (quoted in Hentze, *Anh. ad loc.*; Lehrs, *Ar.* p. 447), but cannot be regarded as entirely trustworthy. Some said that the line was inserted by Peisistratos. At all events it shews how, during the period of Attic literature, the Catalogue was regarded as having a canonical authority. But the passage as it stands cannot possibly be in its original form; for it would be quite alien from the spirit of the "Catalogue" to dismiss so great a hero as Aias with a single line, or even two.—**ἵνα** in the local sense occurs here, 604, and Υ 478, in Il.: otherwise it is peculiar to Od.

559. **τειχιόεσσαν,** the "Cyclopean" walls of Tiryns are as great a marvel at the present day as in the time of Homer.

560. **κατεχούσας,** "enfolding the deep (Saronic) gulf." The word applies of course to the territories, not the cities. There is no sufficient analogy for taking *ἐχούσας* by itself as intrans. = lying. It is only of Argos in the narrower sense, the *city*, that Diomedes was king.

564. **ἀγακλειτοῦ,** as one of the Seven against Thebes, Δ 404-410.

566. **Ταλαϊονίδαο,** son of Talaos. This is one of a number of patronymics formed with a double termination; another case of *-ιων* + *ιδης* is *Ἰαπετιονίδης* (Hes.) Forms like *Πηληιάδης*, *Φηρητιάδης*, etc., are quite similar; they contain the

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συμπάντων δ' ἡγεῖτο βοὴν ἀγαθὸς Διομήδης·
τοῖσι δ' ἅμ' ὀγδώκοντα μέλαιναι νῆες ἕποντο.
οἳ δὲ Μυκήνας εἶχον, ἐυκτίμενον πτολίεθρον,
ἀφνειόν τε Κόρινθον ἐυκτιμένας τε Κλεωνάς,
Ὀρνειάς τ' ἐνέμοντο Ἀραιθυρέην τ' ἐρατεινὴν
καὶ Σικυῶν', ὅθ' ἄρ' Ἄδρηστος πρῶτ' ἐμβασίλευεν,
οἵ θ' Ὑπερησίην τε καὶ αἰπεινὴν Γονόεσσαν
Πελλήνην τ' εἶχον, ἠδ' Αἴγιον ἀμφενέμοντο
Αἰγιαλόν τ' ἀνὰ πάντα καὶ ἀμφ' Ἑλίκην εὐρεῖαν,
τῶν ἑκατὸν νηῶν ἦρχε κρείων Ἀγαμέμνων
Ἀτρεΐδης. ἅμα τῷ γε πολὺ πλεῖστοι καὶ ἄριστοι
λαοὶ ἕποντ'· ἐν δ' αὐτὸς ἐδύσετο νώροπα χαλκὸν
κυδιόων, πᾶσιν δὲ μετέπρεπεν ἡρώεσσιν,
οὕνεκ' ἄριστος ἔην, πολὺ δὲ πλείστους ἄγε λαούς.
οἳ δ' εἶχον κοίλην Λακεδαίμονα κητώεσσαν
Φᾶρίν τε Σπάρτην τε πολυτρήρωνά τε Μέσσην,
Βρυσειάς τ' ἐνέμοντο καὶ Αὐγειὰς ἐρατεινάς,
οἵ τ' ἄρ' Ἀμύκλας εἶχον Ἕλος τ' ἔφαλον πτολίεθρον,
οἵ τε Λάαν εἶχον ἠδ' Οἴτυλον ἀμφενέμοντο,
τῶν οἱ ἀδελφεὸς ἦρχε, βοὴν ἀγαθὸς Μενέλαος,
ἑξήκοντα νεῶν· ἀπάτερθε δὲ θωρήσσοντο.
ἐν δ' αὐτὸς κίεν ᾗσι προθυμίῃσι πεποιθώς,
ὀτρύνων πολεμόνδε· μάλιστα δὲ ἵετο θυμῷ

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suff. -*ιο*- (which itself is capable of being used for a patronymic, as *Τελαμώνιος Αἴας*) + *άδης*; cf. on A 1. For the double suffix compare *Κορινθ-ια-κό-ς* (Angermann, *C. St.* i. 1). For **Μηκιστῆος** MSS. give *Μηκιστέος* or -*τέως*. See on A 489.

570. Aristarchos observed that when the poet speaks in his own name (here and N 664) he calls the city "Corinth"; but puts in the mouth of the hero Glaukos the older name *Ἐφύρη*, Z 152.

572. **πρῶτα**; according to the legend Adrastos had been driven from Argos, and dwelt with his grandfather in Sikyon, where he gained the royal power, but afterwards he returned and reigned in Argos.

575. **Αἰγιαλόν**, the N. shore of Peloponnese, afterwards called Achaia. **τῶν** is gen. after *νηῶν*, ships of these folk.

578. **νώροπα** is found six times in Il. and twice in Od. (*ω* 467, 500), always as an epithet of *χαλκόν*. It is generally interpreted "gleaming," "shining," but the derivation of the word is quite uncertain, and of many interpretations that have been proposed none is convincing.

579. **πᾶσιν δέ**, so Ar.: MSS. *ὅτι πᾶσι*. Zenod. obelized this line and the next; 580 seems unnecessary and tautological.

581. **κοίλην Λ. κητώεσσαν**, "L. lying low among the rifted hills." *κητώεσσαν* no doubt refers to the numerous volcanic ravines which are characteristic of the Laconian mountains. See Buttm. *Lexil.* *s.v.* There was another reading, attributed to Zenod. by the Schol. on *δ* 1, *καιετάεσσαν*, which was explained as meaning "rich in *καλαμινθός* or *καίετος*," a herb growing abundantly in the district; but might equally mean "full of clefts," from *καίατα*; cf. *καιάδας*, the gulf into which political criminals were cast at Sparta. See Merry and R. on *δ* 1.

582. **Μέσση** = *Μεσσήνη*, Schol.

587. **ἀπάτερθε**, *i.e.* Menelaos' contingent was independent of that ruled by his brother. For 590 see 356.

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τίσασθαι Ἑλένης ὁρμήματά τε στοναχάς τε.
οἳ δὲ Πύλον τ' ἐνέμοντο καὶ Ἀρήνην ἐρατεινὴν
καὶ Θρύον Ἀλφειοῖο πόρον καὶ ἐύκτιτον Αἰπύ,
καὶ Κυπαρισσήεντα καὶ Ἀμφιγένειαν ἔναιον
καὶ Πτελεὸν καὶ Ἕλος καὶ Δώριον, ἔνθα τε μοῦσαι
ἀντόμεναι Θάμυριν τὸν Θρήικα παῦσαν ἀοιδῆς,
Οἰχαλίηθεν ἰόντα παρ' Εὐρύτου Οἰχαλιῆος·
στεῦτο γὰρ εὐχόμενος νικησέμεν, εἴ περ ἂν αὐταὶ
μοῦσαι ἀείδοιεν, κοῦραι Διὸς αἰγιόχοιο·
αἱ δὲ χολωσάμεναι πηρὸν θέσαν, αὐτὰρ ἀοιδὴν
θεσπεσίην ἀφέλοντο καὶ ἐκλέλαθον κιθαριστύν.
τῶν αὖθ' ἡγεμόνευε Γερήνιος ἱππότα Νέστωρ·
τῷ δ' ἐνενήκοντα γλαφυραὶ νέες ἐστιχόωντο.

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591. Three cities named Pylos, on the W. coast of Peloponnesos, claimed the honour of being Nestor's home (ἔστι Πύλος πρὸ Πύλοιο· Πύλος γε μὲν ἔστι καὶ ἄλλος, Aristoph. *Eq.* 1059, and Strabo). One was in Elis, and cannot be meant here (see 615-6). Another disappeared in very early times, and was not known to Pausanias; it was in Triphylia, and its claim was supported by Strabo, who thought that it ought to be further north than the third candidate, the famous Messenian Pylos, now Navarino, on account of the details in Λ 682 *ff.*, where however see the note. There can be little doubt that the last is really Nestor's Pylos. See notes on E 397, I 149 *ff.*

592. **Θρύον,** evidently the Θρυόεσσα πόλις of Λ 711.

595. **τὸν Θρήικα,** "that Thracian." Thamyris, like Orpheus, was one of the legendary Thracians who dwelt in Pieria at the foot of Olympos, and from whom the cultus of the Muses was said to come. In *Rhesos*, 921-925, the Muses speak of the time

> ὅτ' ἤλθομεν γῆς χρυσόβωλον εἰς λέπας
> Πάγγαιον ὀργάνοισιν ἐξησκημέναι
> Μοῦσαι, μεγίστην εἰς ἔριν μελῳδίας
> δεινῷ σοφιστῇ Θρῃκί, κἀτυφλώσαμεν
> Θάμυριν, ὃς ἡμῶν πόλλ' ἐδέννασεν τέχνην.

596. The poet evidently conceives Thamyris as a minstrel wandering from court to court. This does not seem to be the Homeric view; it is well known that minstrels are not mentioned in the Il., and in the Od. they appear all to be attached to the household of particular chiefs. For the legend of Eurytos of Oichalia (in Thessaly, 730) see θ 224 *sqq.*, φ 13 *sqq.*

597. This appears to be the only case in H. of εἰ . . . ἂν with opt. (it is not mentioned either in H. G. or in Ebel. *Lex. s.v.* εἰ), but it is virtually equivalent to εἴ κε with opt., which is not very rare; *e.g.* A 60, B 123, etc. (H. G. § 313). ἂν with the opt. puts a statement in the form of a merely imaginary supposition (H. G. § 300), and εἰ shews that this supposed case is made the basis of a conclusion, the apodosis. The *oratio recta* would have been νικήσω (fut., as A 60) εἴπερ ἂν αὐταὶ μοῦσαι ἀείδοιεν. There is no necessity or other justification for saying that the opt. represents the subj. of *or. recta:* the subj. might have been used (Γ 25, E 225), but would have expressed a more confident tone. (L. Lange, EI, p. 209).

599. **πηρός** a doubtful word, traditionally explained "blind," as in Aesop, 17, ἀνὴρ πηρός, cf. ἐτυφλώσαμεν in *Rhes. ut sup.* Others say "maimed," deprived either of voice (so Ar.) or of the right hand: and in this general sense the word is common in later Greek. Ar. referred to θ 64 to show that blindness was no disqualification for a minstrel. Brugman explains it as παϝ-ρος from *pav-* (πα-ίω, *pav-io*) to smite; Curt. *Et.* no. 356, conn. with πείρω. **αὐτάρ** is continuative, as 465, etc., "and moreover." **ἐκλέλαθον,** for this trans. use of the redupl. aor. cf. O 60, and λελαχεῖν always (H 80, X 343, etc.)

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οἳ δ' ἔχον Ἀρκαδίην ὑπὸ Κυλλήνης ὄρος αἰπύ,
Αἰπύτιον παρὰ τύμβον, ἵν' ἀνέρες ἀγχιμαχηταί,
οἳ Φενεόν τ' ἐνέμοντο καὶ Ὀρχομενὸν πολύμηλον
Ῥίπην τε Στρατίην τε καὶ ἠνεμόεσσαν Ἐνίσπην,
καὶ Τεγέην εἶχον καὶ Μαντινέην ἐρατεινήν,
Στύμφηλόν τ' εἶχον καὶ Παρρασίην ἐνέμοντο,
τῶν ἦρχ' Ἀγκαίοιο πάις κρείων Ἀγαπήνωρ
ἑξήκοντα νεῶν· πολέες δ' ἐν νηὶ ἑκάστῃ
Ἀρκάδες ἄνδρες ἔβαινον ἐπιστάμενοι πολεμίζειν.
αὐτὸς γάρ σφιν ἔδωκεν ἄναξ ἀνδρῶν Ἀγαμέμνων
νῆας ἐυσσέλμους περάαν ἐπὶ οἴνοπα πόντον,
Ἀτρεΐδης, ἐπεὶ οὔ σφι θαλάσσια ἔργα μεμήλειν.
οἳ δ' ἄρα Βουπράσιόν τε καὶ Ἤλιδα δῖαν ἔναιον,
ὅσσον ἐφ' Ὑρμίνη καὶ Μύρσινος ἐσχατόωσα
πέτρη τ' Ὠλενίη καὶ Ἀλείσιον ἐντὸς ἐέργει,
τῶν αὖ τέσσαρες ἀρχοὶ ἔσαν, δέκα δ' ἀνδρὶ ἑκάστῳ
νῆες ἕποντο θοαί, πολέες δ' ἔμβαινον Ἐπειοί.
τῶν μὲν ἄρ' Ἀμφίμαχος καὶ Θάλπιος ἡγησάσθην,
υἷες ὁ μὲν Κτεάτου, ὁ δ' ἄρ' Εὐρύτου, Ἀκτορίωνε·
τῶν δ' Ἀμαρυγκεΐδης ἦρχε κρατερὸς Διώρης·
τῶν δὲ τετάρτων ἦρχε Πολύξεινος θεοειδής,
υἱὸς Ἀγασθένεος Αὐγηιάδαο ἄνακτος.
οἳ δ' ἐκ Δουλιχίοιο Ἐχινάων θ' ἱεράων
νήσων, αἳ ναίουσι πέρην ἁλός, Ἤλιδος ἄντα,

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604. The Arcadians are never mentioned again in H. except H 134 in a tale of Nestor's, though their sixty ships formed one of the largest contingents to the army. The tomb of Aipytos son of Elatos is mentioned by Pausanias as being at the foot of the mountain Σηπία. See Pind. *Ol.* vi. 33.

612-4 were obelized by Zenodotos; but they are obviously designed to meet a possible "historic doubt," and cohere with the rest of the paragraph.

615. See Λ 756 for Buprasion, the Olenian rock, and Aleision, as landmarks of Elis. The four localities in 616-7 seem to be regarded as being at the four corners of the valley known as *κοίλη Ἦλις*. There is a slight confusion of construction in *ὅσσον ἐπὶ . . . ἐντὸς ἐέργει*, or in other words the object of *ἐέργει* is not, as we should expect, and as we find in Ω 544, *ὅσσον*, but *Ἤλιδα*, to be supplied from the previous line. Instead of *ὅσσον ἐπί*, the usual phrase is *ὅσον τ' ἐπί* (H 451, O 358, etc.) There would seem to have been a fourfold tribal division of Elis. **Ἐπειοί** was the proper name for the inhabitants of Elis, Λ 688.

621. **Ἀκτορίωνε** is properly the title of Kteatos and Eurytos (not of course the same as in 596), as "sons of Aktor," at least as putative father. But the patronymic is here, as often, transferred to the grandsons; *Αἰακίδης* is a familiar case, and Priam is **Δαρδανίδης** from a yet more remote ancestor. It is better therefore to read the dual with Ar. and A, than to follow the other MSS., which give *Ἀκτορίωνος*, as N 185. For the curious legends about the sons of Aktor see Λ 709, Ψ 638.

626. **αἵ**, Zen. *οἵ*; but the analogy of *ναιετάαν* as applied to places by a sort of personification (Δ 45, α 404, etc.) is sufficient to justify the reading of Ar.

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τῶν αὖθ' ἡγεμόνευε Μέγης ἀτάλαντος Ἄρηι,
Φυλεΐδης, ὃν τίκτε διίφιλος ἱππότα Φυλεύς,
ὅς ποτε Δουλιχιόνδ' ἀπενάσσατο πατρὶ χολωθείς·
τῷ δ' ἅμα τεσσαράκοντα μέλαιναι νῆες ἕποντο.
αὐτὰρ Ὀδυσσεὺς ἦγε Κεφαλλῆνας μεγαθύμους,
οἵ ῥ' Ἰθάκην εἶχον καὶ Νήριτον εἰνοσίφυλλον,
καὶ Κροκύλει' ἐνέμοντο καὶ Αἰγίλιπα τρηχεῖαν,
οἵ τε Ζάκυνθον ἔχον ἠδ' οἳ Σάμον ἀμφενέμοντο,
οἵ τ' ἤπειρον ἔχον ἠδ' ἀντιπέραια νέμοντο·
τῶν μὲν Ὀδυσσεὺς ἦρχε Διὶ μῆτιν ἀτάλαντος·
τῷ δ' ἅμα νῆες ἕποντο δυώδεκα μιλτοπάρῃοι.
Αἰτωλῶν δ' ἡγεῖτο Θόας Ἀνδραίμονος υἱός,
οἳ Πλευρῶν' ἐνέμοντο καὶ Ὤλενον ἠδὲ Πυλήνην
Χαλκίδα τ' ἀγχίαλον Καλυδῶνά τε πετρήεσσαν·
οὐ γὰρ ἔτ' Οἰνῆος μεγαλήτορος υἱέες ἦσαν,
οὐδ' ἄρ' ἔτ' αὐτὸς ἔην, θάνε δὲ ξανθὸς Μελέαγρος·

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and MSS. The Echinean islands as a matter of fact lie opposite Akarnania, a considerable distance N. of Elis; but the Homeric geography of the W. coast of Greece is apparently based on imperfect hearsay, not on knowledge. Dulichion cannot be identified. See Merry and R. *Od.* App. iii.

629. Phyleus had to leave his home because he bore witness against his father Augeias, who endeavoured to cheat Herakles of the reward promised him for the cleansing of the stables. See Pind. O. xi. 28. The people of Meges are called Ἐπειοί in N 692, O 519; this indicates that consciousness of their tribal unity with the inhabitants of Elis which is quite consistent with the legend that their king came to them from there.

632. For the geography of Ithaka see Merry and R.'s App., quoted above. **εἰνοσίφυλλον** = *ἐν-Ϝοσι-*, from *Ϝοθ*, root of *ὠθέω*, etc. (Curt. *Et.* no. 324) "making its foliage to shake," *i.e.* with trembling leafage. So Hesych. *κινησίφυλλον*, and cf. *ἐννοσίγαιος*. **Νήριτον**, ν 351 ι 21.

635. **ἀντιπέραια,** the coast of the mainland opposite Ithaka (regarded as part of Elis). That the inhabitants of the islands had such possessions on the mainland is consistent with δ 635, where Noemon speaks of crossing over to Elis, *ἔνθα μοι ἵπποι | δώδεκα θήλειαι, ὑπὸ δ' ἡμίονοι ταλαεργοί.*

637. **μιλτοπάρῃοι,** with cheeks painted with vermilion. This does not indicate so much a personification of the ship as a literal painting of a face upon the bows, the red paint being used as a primitive approximation to the colour of flesh. So *φοινικοπάρῃος* λ 124, ψ 271. Though this practice is not expressly recorded otherwise in H., there can be little doubt that it existed then as it did, and still does, all over the world, from Chinese junks to Mediterranean and Portuguese fishing boats, to-say nothing of its survival in the "figure-head." In early vase-paintings the ship of war has an animal's head for the bows, generally a pig's snout. The original idea seems to have been to give the ship eyes with which to see its way. Of course the actual painting may in Homer's ships have degenerated into a purely conventional daub; but the epithet in question shows that even in that case some consciousness of its origin had survived. Ar. remarked *ἤδη ἡ ἐκ χρωμάτων μίξις ἦν ἐπιπολάσασα πρὸς τὴν ζωγραφικήν*. Cf. Herod. iii. 58, *τὸ δὲ παλαιὸν πᾶσαι αἱ νῆες ἦσαν μιλτηλιφέες.*

641. For the Homeric legend of Oineus and Meleagros see I 529 *sqq.* Zenod. obelized 641-2, apparently because Meleagros alone is named of all the sons of Oineus. As the Schol. remarks, **αὐτὸς** may refer either to Oineus or to Meleagros, according to the punctuation. **τῷ δέ,** sc. Thoas.

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τῷ δ' ἐπὶ πάντ' ἐτέτακτο ἀνασσέμεν Αἰτωλοῖσιν·
τῷ δ' ἅμα τεσσαράκοντα μέλαιναι νῆες ἕποντο.
  Κρητῶν δ' Ἰδομενεὺς δουρικλυτὸς ἡγεμόνευεν,
οἳ Κνωσόν τ' εἶχον Γόρτυνά τε τειχιόεσσαν,
Λύκτον Μίλητόν τε καὶ ἀργινόεντα Λύκαστον
Φαιστόν τε Ῥύτιόν τε, πόλις ἐῢ ναιετοώσας,
ἄλλοι θ', οἳ Κρήτην ἑκατόμπολιν ἀμφενέμοντο.
τῶν μὲν ἄρ' Ἰδομενεὺς δουρικλυτὸς ἡγεμόνευεν
Μηριόνης τ' ἀτάλαντος Ἐνυαλίῳ ἀνδρεϊφόντῃ·
τοῖσι δ' ἅμ' ὀγδώκοντα μέλαιναι νῆες ἕποντο.
  Τληπόλεμος δ' Ἡρακλεΐδης ἠΰς τε μέγας τε
ἐκ Ῥόδου ἐννέα νῆας ἄγεν Ῥοδίων ἀγερώχων,
οἳ Ῥόδον ἀμφενέμοντο διὰ τρίχα κοσμηθέντες,
Λίνδον Ἰηλυσόν τε καὶ ἀργινόεντα Κάμειρον.

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645. The enumeration having passed from Boiotia S. and W. through Peloponnesos and the Western islands to Aitolia, now takes a fresh start from the S. of the Aegaean Sea and passes through the islands to Thessaly. The Cretan towns named are all at the foot of Ida in the middle of the island. See τ 172-7 for the Homeric account of Crete.

646. **Κνωσός,** Σ 591.

647. **Μίλητος,** said to be the metropolis of the famous Ionic Miletos.

649. In τ 174 Crete is said to contain ninety cities ; a divergence on which, as we learn from the Schol., the *χωρίζοντες* founded one of their arguments.

651. **Ἐνυαλίῳ ἀνδρεϊφόντῃ :** if this reading is right there is a violent synizesis of -*ῳ ἀν*- into one syllable. But perhaps we ought to write *ἀδριφόντῃ*, where *ἀδρι*- is a lighter form of *ἀνδρι* ; and so *λιποῦσ' ἀδρότητα* Π 857, Χ 363, for *ἀνδρότητα*, like *ἄβρότη ἀμφῐ-βροτος*, where the β has, like the δ of *ἀνδρι*, arisen from the nasal, which then disappeared. H. G. § 370, note.

653. The Rhodians, in spite of this elaborate panegyric, are not again mentioned in Homer : of Tlepolemos we have only the account of his death, Ε 628 *sqq.* Bergk (*Gr. Lit.* i. p. 559) regards that episode, as well as the present passage, as interpolated into the original Iliad by a Rhodian bard at about the time of the maritime supremacy of Rhodes, 928-905 B.C. (or possibly later). If so we have a *terminus inferior* for the age of the Catalogue. It is hardly possible to suppose that a *Dorian* colony and Herakleid hero were ever admitted to the Trojan expedition by the original legend, in which the Dorians and Herakleidai are elsewhere absolutely ignored (except τ 177) ; especially as the characteristic triple division of the Dorian tribes is so emphatically insisted upon. The legend of Tlepolemos is given in full in Pind. O. vii.

654. **ἀγερώχων,** apparently a desperate word ; many derivations have been proposed, but not one carries conviction. It is applied by Homer to the Trojans, the Mysians, and once to an individual, Periklymenos, λ 286. In Homer and Pindar it seems to be a word of praise, but later writers use it to mean "overbearing," "haughty." Pindar applies it to things, N. vi. 64, O. x. 96, P. i. 96. It is common in Polybios, Plutarch, Philostratos, etc., though not found in pure Attic. I give without comment a number of proposed etymologies. (1) *ἄγαν γεραόχος* (Ar.) : (2) *ἀπὸ τοῦ ἄγαν ἐπὶ γέρως ὀχεῖσθαι* (*Et. Mag.*) : (3) *διὰ τὸ ἀγείρειν ὀχήν, τούτεστι τροφήν* : (4) *ἀγείρειν ὄχους*, assemblers of chariots (Döderlein) : (5) *ἀγείρειν, ὠκύς* swiftly gathering (Böttcher) : (6) *ἄγα(ν) ἐρωή* (suff. -*χο*-), violent, impetuous (Göbel) : (7) *ἀγα-, ἔρα, ἔχω*, having much land (Suidas) : (8) *ἀγαύρως ἔχειν*, holding themselves proudly (Pott) : (9) adj. *ἀγερός*, root *ἀγ*, to admire, hence *ἀγερώσσει* (Hesych.), and *ἀγέρωχος* = exciting wonder (Schmalfeld) : (10) = *ἀγέλαυχος*, the bull proudly leading his herd : Bergk (*Gr. Lit.* i. 129).

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τῶν μὲν Τληπόλεμος δουρικλυτὸς ἡγεμόνευεν,
ὃν τέκεν Ἀστυόχεια βίῃ Ἡρακληείῃ,
τὴν ἄγετ' ἐξ Ἐφύρης, ποταμοῦ ἄπο Σελλήεντος,
πέρσας ἄστεα πολλὰ διοτρεφέων αἰζηῶν.
Τληπόλεμος δ', ἐπεὶ οὖν τράφ' ἐνὶ μεγάρῳ ἐυπήκτῳ,
αὐτίκα πατρὸς ἑοῖο φίλον μήτρωα κατέκτα
ἤδη γηράσκοντα, Λικύμνιον ὄζον Ἄρηος.
αἶψα δὲ νῆας ἔπηξε, πολὺν δ' ὅ γε λαὸν ἀγείρας
βῆ φεύγων ἐπὶ πόντον· ἀπείλησαν γάρ οἱ ἄλλοι
υἱέες υἱωνοί τε βίης Ἡρακληείης·
αὐτὰρ ὅ γ' ἐς Ῥόδον ἷξεν ἀλώμενος ἄλγεα πάσχων·
τριχθὰ δὲ ᾤκηθεν καταφυλαδόν, ἠδὲ φίληθεν
ἐκ Διός, ὅς τε θεοῖσι καὶ ἀνθρώποισιν ἀνάσσει.
καί σφιν θεσπέσιον πλοῦτον κατέχευε Κρονίων.
Νιρεὺς αὖ Σύμηθεν ἄγε τρεῖς νῆας ἐίσας,
Νιρεὺς Ἀγλαΐης υἱὸς Χαρόποιό τ' ἄνακτος,
Νιρεύς, ὃς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθεν
τῶν ἄλλων Δαναῶν μετ' ἀμύμονα Πηλεΐωνα·
ἀλλ' ἀλαπαδνὸς ἔην, παῦρος δέ οἱ εἵπετο λαός.
οἳ δ' ἄρα Νίσυρόν τ' εἶχον Κράπαθόν τε Κάσον τε
καὶ Κῶν Εὐρυπύλοιο πόλιν νήσους τε Καλύδνας,
τῶν αὖ Φείδιππός τε καὶ Ἄντιφος ἡγησάσθην,

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659 = O 531. ' This river Selleeis (different of course from that mentioned 839, M 97, in Asia) was according to Ar. in Thesprotia, in the country of the *Σελλοί* (Π 234); others said it was in Elis, and that Herakles took Astyocheia when he overthrew Augeias (so Strabo).

661. **τράφε**, for this intrans. use cf. E 555, Φ 279; vulg. *τράφη ἐν* (as Γ 201, Λ 222), but without MS. authority.

662. Likymnios was brother of Alkmena. See Pind. O. vii. 27. The homicide was committed in a fit of anger according to Pindar, but another legend (*ap.* Schol. A) made it purely accidental.

665. **γάρ οἱ** MSS. with Ar.; but the neglect of the digamma in the pronoun *οἱ* is so rare that it is better to read *γὰρ οἱ. οἱ ἄλλοι* is common enough in H.; *e.g.* A 75, 264, 524, 540, and many other cases. *V.* Z 90.

670. There was a legend of a literal rain of gold sent by Zeus upon Rhodes, apparently founded upon this passage and on *πολὺν ὗσε χρυσόν*, Pind. O. vii. 50. But this line, according to a Schol. on Pindar, was obelized. There is no mention of this in Schol. A, where we find however that Ar. obelized the preceding line, taking *φίληθεν* to mean "they were friendly to one another in spite of the tribal division," and regarding 669 as inserted in order to give another explanation of *φίληθεν*. **καταχέειν** is very often used metaphorically, *e.g.* *χάριν* θ 19, etc., *ἐλεγχείην* Ψ 408; and Pindar's phrase is probably only a stronger form of the same metaphor, which he would not have misunderstood. The legend of the rain is only a later fiction.

671. Nireus is not mentioned again. The double *epanalepsis* is unique in H. For **τῶν ἄλλων** after a superl. cf. A 505. Zenod. obelized 673 and 675, not reading 674 at all.

676. These are small islands among the Sporades: the Cyclades are not mentioned at all. Pheidippos and Antiphos again are named only here: the mention of their Herakleid descent looks as if these lines came from the same source as the Rhodian episode above.

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Θεσσαλοῦ υἷε δύω Ἡρακλεΐδαο ἄνακτος·
τοῖς δὲ τριήκοντα γλαφυραὶ νέες ἐστιχόωντο.
  νῦν αὖ τούς, ὅσσοι τὸ Πελασγικὸν Ἄργος ἔναιον·
οἵ τ' Ἄλον οἵ τ' Ἀλόπην οἵ τε Τρηχῖνα νέμοντο,
οἵ τ' εἶχον Φθίην ἠδ' Ἑλλάδα καλλιγύναικα,
Μυρμιδόνες δ' ἐκαλεῦντο καὶ Ἕλληνες καὶ Ἀχαιοί,
τῶν αὖ πεντήκοντα νεῶν ἦν ἀρχὸς Ἀχιλλεύς.
ἀλλ' οἵ γ' οὐ πολέμοιο δυσηχέος ἐμνώοντο·
οὐ γὰρ ἔην, ὅς τίς σφιν ἐπὶ στίχας ἡγήσαιτο.
κεῖτο γὰρ ἐν νήεσσι ποδάρκης δῖος Ἀχιλλεὺς
κούρης χωόμενος Βρισηίδος ἠυκόμοιο,
τὴν ἐκ Λυρνησσοῦ ἐξείλετο πολλὰ μογήσας,
Λυρνησσὸν διαπορθήσας καὶ τείχεα Θήβης,
κὰδ δὲ Μύνητ' ἔβαλεν καὶ Ἐπίστροφον ἐγχεσιμώρους,
υἱέας Εὐηνοῖο Σεληπιάδαο ἄνακτος·
τῆς ὅ γε κεῖτ' ἀχέων, τάχα δ' ἀνστήσεσθαι ἔμελλεν.
  οἳ δ' εἶχον Φυλάκην καὶ Πύρασον ἀνθεμόεντα,
Δήμητρος τέμενος, Ἴτωνά τε μητέρα μήλων,

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681. This line, marked by **νῦν αὖ** as a fresh start, stands as an introduction to the whole of the section about the Thessalian races, down to 759, and does not belong merely to the forces of Achilles. **τούς,** as though the poet meant to continue *ἔσπετε* (484) or *ἐρέω* (493) (Schol. A). The "Pelasgian Argos" includes the whole of Thessaly, and even Dodona in the later Epeiros. For the mythical connexion between this region and the "Achaian Argos" (T 115), Paley refers to Aesch. *Supp.* 249 *sqq.*, where the king enumerates among Pelasgian lands

τήν τε Περραιβῶν χθόνα
Πίνδου τε τἀπίκεινα, Παιόνων πέλας,
ὄρη τε Δωδωναῖα.

682. These regions are all in the extreme S. of Thessaly and round the head of the Malian Gulf. The use of Ἑλλάς as restricted to this region is regular in H. (Π 595, Ι 395, λ 496, etc.) The name Ἕλληνες occurs here only in H. (except Πανέλληνες, 530). Cf. Thuc. i. 3.

685. According to Π 170 there were fifty men in each ship, and so with Philoktetes, 719; but in 510 there are 120 on each of the Boeotian ships.

686-694 were athetized by Zenod.; and they have all the appearance of an interpolation intended to adapt to the present juncture of affairs a poem originally describing the departure of the expedition from Aulis. So 699-709, 721-728. (See introduction to Book II.)

ἐμνώοντο = *ἐμιμνήσκοντο.* The only other pres. form from the simple stem is the part. *μνωόμενος*, δ 106, ο 400. **δυσηχής** apparently *horrisonus* as applied to war: al. *κακὰ ἄχη περιποιῶν*, and so Doed.: but the η is then unexplained. Cf. however *δυσηλεγής.*

687. **ἡγήσαιτο,** potent. opt. without ἄν, as γ 231; cf. T 321. **ἐπὶ στίχας** apparently "into the ranks," drawn up for battle. Similarly Υ 353, *ἐπὶ στ. ἄλτο*: but in Γ 113, *ἵππους ἔρυξαν ἐπὶ στ.*, it means "refrained into ranks," *i.e.* brought them into line.

691. See Ζ 397, Τ 296. Mynes was husband of Briseis.

692. **ἐγχεσιμώρους,** *v.* Δ 242. The anticipation of the story in 694 and 724 is not like Homer; he occasionally alludes to future events as prophetically known to his persons, but does not foreshadow them in his own words. (See Introd. to M.)

696. Ar. expressly says that **Δημ. τέμενος** is not in apposition with *Πύρασον*, but is a city called *Δημήτριον*. But in this case the asyndeton would be very strange; and the analogy of 506, *Ποσιδήιον ἀγλαὸν ἄλσος*, is strongly in favour of the more natural view. These towns

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ἀγχίαλόν τ' Ἀντρῶνα ἰδὲ Πτελεὸν λεχεποίην,
τῶν αὖ Πρωτεσίλαος ἀρήιος ἡγεμόνευεν
ζωὸς ἐών· τότε δ' ἤδη ἔχεν κάτα γαῖα μέλαινα.
τοῦ δὲ καὶ ἀμφιδρυφὴς ἄλοχος Φυλάκῃ ἐλέλειπτο
καὶ δόμος ἡμιτελής· τὸν δ' ἔκτανε Δάρδανος ἀνὴρ
νηὸς ἀποθρώσκοντα πολὺ πρώτιστον Ἀχαιῶν.
οὐδὲ μὲν οὐδ' οἱ ἄναρχοι ἔσαν, πόθεόν γε μὲν ἀρχόν·
ἀλλά σφεας κόσμησε Ποδάρκης ὄζος Ἄρηος,
Ἰφίκλου υἱὸς πολυμήλου Φυλακίδαο,
αὐτοκασίγνητος μεγαθύμου Πρωτεσιλάου
ὁπλότερος γενεῇ· ὁ δ' ἅμα πρότερος καὶ ἀρείων
ἥρως Πρωτεσίλαος ἀρήιος· οὐδέ τι λαοὶ
δεύονθ' ἡγεμόνος, πόθεόν γε μὲν ἐσθλὸν ἐόντα·
τῷ δ' ἅμα τεσσαράκοντα μέλαιναι νῆες ἕποντο.
οἳ δὲ Φερὰς ἐνέμοντο παραὶ Βοιβηΐδα λίμνην,
Βοίβην καὶ Γλαφύρας καὶ ἐυκτιμένην Ἰαωλκόν,
τῶν ἦρχ' Ἀδμήτοιο φίλος πάις ἕνδεκα νηῶν,
Εὔμηλος, τὸν ὑπ' Ἀδμήτῳ τέκε δῖα γυναικῶν
Ἄλκηστις, Πελίαο θυγατρῶν εἶδος ἀρίστη.
οἳ δ' ἄρα Μηθώνην καὶ Θαυμακίην ἐνέμοντο
καὶ Μελίβοιαν ἔχον καὶ Ὀλιζῶνα τρηχεῖαν,
τῶν δὲ Φιλοκτήτης ἦρχεν, τόξων εὖ εἰδώς,
ἑπτὰ νεῶν· ἐρέται δ' ἐν ἑκάστῃ πεντήκοντα
ἐμβέβασαν, τόξων εὖ εἰδότες ἶφι μάχεσθαι.

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lie near the W. shore of the Pagasaean Gulf.

699. **κάτεχεν** as Γ 243. Protesilaos' ship plays a prominent part in the fighting later on, N 681, O 705, Π 286.

700. **ἀμφιδρυφής**, explained by A 393, *τοῦ δὲ γυναικὸς μέν τ' ἀμφίδρυφοι εἰσι παρειαί.*

701. **ἡμιτελής** *ἤτοι ἄτεκνος ἢ ἀφηρημένος τοῦ ἑτέρου τῶν δεσποτῶν ἢ ἀτελείωτος· ἔθος γὰρ ἦν τοῖς γήμασι θάλαμον οἰκοδομεῖσθαι* (Schol. A). The first explanation is best; he has only half completed his household, as, though married, he has left no son. The last is founded upon Odysseus' description of his building his own marriage chamber, ψ 189 *sqq.* Cf. also Λ 227, *γήμας δ' ἐκ θαλάμοιο . . . ἵκετο.* But *δόμος* cannot mean "wedding-chamber." The **Δάρδανος ἀνήρ** was variously said to have been Aineias, Euphorbos, or Hector; the latter was, according to Proklos, the name given by the "Kypria"; but Ar. held that it was certainly wrong, as Hector was not a Dardanian strictly speaking.

703. **οὐδὲ μὲν οὐδ' οἱ,** "yet neither were they"; an emphasis is thrown on the *οἱ*, which is not easily explicable for there does not seem to be any striking contrast with some other leaderless band such as the words would imply. In 726 they come naturally, as two lost chieftains have already been mentioned. The line is therefore interpolated here from 726.

707. **ἅμα**, so Ar.: MSS. *ἄρα* with Zenod. 708-9 look like a gloss intended to explain the apparently ambiguous *ὁ*, and filled up from previous lines so as to make two hexameters.

The towns following (711-15) lie N. and (716-17) E. of the head of the Pagasaean Gulf.

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ἀλλ' ὁ μὲν ἐν νήσῳ κεῖτο κρατέρ' ἄλγεα πάσχων,
Λήμνῳ ἐν ἠγαθέῃ, ὅθι μιν λίπον υἷες Ἀχαιῶν
ἕλκει μοχθίζοντα κακῷ ὀλοόφρονος ὕδρου·
ἔνθ' ὅ γε κεῖτ' ἀχέων· τάχα δὲ μνήσεσθαι ἔμελλον
Ἀργεῖοι παρὰ νηυσὶ Φιλοκτήταο ἄνακτος.
οὐδὲ μὲν οὐδ' οἱ ἄναρχοι ἔσαν, πόθεόν γε μὲν ἀρχόν·
ἀλλὰ Μέδων κόσμησεν, Ὀιλῆος νόθος υἱός,
τόν ῥ' ἔτεκεν Ῥήνη ὑπ' Ὀιλῆι πτολιπόρθῳ.
οἳ δ' εἶχον Τρίκκην καὶ Ἰθώμην κλωμακόεσσαν,
οἵ τ' ἔχον Οἰχαλίην πόλιν Εὐρύτου Οἰχαλιῆος,
τῶν αὖθ' ἡγείσθην Ἀσκληπιόο δύο παῖδε,
ἰητῆρ' ἀγαθώ, Ποδαλείριος ἠδὲ Μαχάων·
τοῖς δὲ τριήκοντα γλαφυραὶ νέες ἐστιχόωντο.
οἳ δ' ἔχον Ὀρμένιον οἵ τε κρήνην Ὑπέρειαν,
οἵ τ' ἔχον Ἀστέριον Τιτάνοιό τε λευκὰ κάρηνα,
τῶν ἦρχ' Εὐρύπυλος Εὐαίμονος ἀγλαὸς υἱός·
τῷ δ' ἅμα τεσσαράκοντα μέλαιναι νῆες ἕποντο.
οἳ δ' Ἄργισσαν ἔχον καὶ Γυρτώνην ἐνέμοντο,
Ὄρθην Ἠλώνην τε πόλιν τ' Ὀλοοσσόνα λευκήν,
τῶν αὖθ' ἡγεμόνευε μενεπτόλεμος Πολυποίτης,
υἱὸς Πειριθόοιο, τὸν ἀθάνατος τέκετο Ζεύς,
τόν ῥ' ὑπὸ Πειριθόῳ τέκετο κλυτὸς Ἱπποδάμεια
ἤματι τῷ, ὅτε φῆρας ἐτίσατο λαχνήεντας,
τοὺς δ' ἐκ Πηλίου ὦσε καὶ Αἰθίκεσσι πέλασσεν·

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723. **ὀλοόφρων** is used in Il. only of animals (O 630, P 21), in Od. only of men (*α* 52, *κ* 137, *λ* 322). There is no other allusion in H. to the story of Philoktetes, but it must have been perfectly familiar as an essential part of the legend of Troy. Zenod. athetized 724-6, probably on this ground. Medon appears again in N 694, but there he is leader of the Phthians with Podarkes (704).

729. There is now a jump from the S.E. to the W. of Thessaly, whence came the cultus of Asklepios, which in historical times had its chief seat in Epidauros. Homer however does not represent him as anything more than a mortal chieftain, Δ 194. **κλωμακόεσσαν** (*ἅπ. λεγ.*) *τὴν τραχεῖαν καὶ ὄρη ἔχουσαν*, Schol. B: *πολλὰ ἀποκλίματα ἔχουσαν, κρημνώδη*, Hesych. Der. uncertain; some would connect with *κλῖμαξ* or *κρημνός*. For Eurytos cf. 596.

731. **Ἀσκληπιόο,** see 518. MSS. *Ἀσκληπιοῦ.*

734-5. According to Strabo these were in Magnesia: if so the lines should come earlier, as we have now reached N.W. Thessaly. For **κάρηνα** of city walls, cf. 117, and *Τροίης κρήδεμνα* Π 100; for the fountain Hypereia, Z 457.

738. We are now in the N. of Central Thessaly, the home of the Lapithae (M 128), near the later Larissa. Oloösson is said to be still, under the name of Elassona, conspicuous for its white limestone rock.

742. The famous fight of the Lapiths and Centaurs at the wedding of Peirithoos and Hippodameia (*τέκετο* here must = conceived, *v.* 513) is mentioned also A 263. **κλυτός** fem., cf. *ε* 422, Σ 222, T 88, and even *ὀλοώτατος ὀδμή* *δ* 442. H. G. §§ 116, 119.

744. The Aithikes apparently dwelt

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οὐκ οἶος, ἅμα τῷ γε Λεοντεὺς ὄζος Ἄρηος,
υἱὸς ὑπερθύμοιο Κορώνου Καινεΐδαο·
τοῖς δ' ἅμα τεσσαράκοντα μέλαιναι νῆες ἕποντο.
Γουνεὺς δ' ἐκ Κύφου ἦγε δύω καὶ εἴκοσι νῆας·
τῷ δ' Ἐνιῆνες ἕποντο μενεπτόλεμοί τε Περαιβοί,
οἳ περὶ Δωδώνην δυσχείμερον οἰκί' ἔθεντο,
οἵ τ' ἀμφ' ἱμερτὸν Τιταρήσιον ἔργα νέμοντο,
ὅς ῥ' ἐς Πηνειὸν προΐεῖ καλλίρροον ὕδωρ,
οὐδ' ὅ γε Πηνειῷ συμμίσγεται ἀργυροδίνῃ,
ἀλλά τέ μιν καθύπερθεν ἐπιρρέει ἠύτ' ἔλαιον·
ὅρκου γὰρ δεινοῦ Στυγὸς ὕδατός ἐστιν ἀπορρώξ.
Μαγνήτων δ' ἦρχε Πρόθοος Τενθρηδόνος υἱός,
οἳ περὶ Πηνειὸν καὶ Πήλιον εἰνοσίφυλλον
ναίεσκον· τῶν μὲν Πρόθοος θοὸς ἡγεμόνευεν,
τῷ δ' ἅμα τεσσαράκοντα μέλαιναι νῆες ἕποντο.
οὗτοι ἄρ' ἡγεμόνες Δαναῶν καὶ κοίρανοι ἦσαν.
τίς τ' ἂρ τῶν ὄχ' ἄριστος ἔην, σύ μοι ἔννεπε, μοῦσα,
αὐτῶν ἠδ' ἵππων, οἳ ἅμ' Ἀτρεΐδῃσιν ἕποντο.
ἵπποι μὲν μέγ' ἄρισται ἔσαν Φηρητιάδαο,
τὰς Εὔμηλος ἔλαυνε ποδώκεας ὄρνιθας ὥς,

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in Pindos to the W. of Thessaly. One Demokrines actually read *Αἰθιόπεσσι*, *putidissime*.

745. **οὐκ οἶος,** the verb to be supplied is of course *ἡγεμόνευε* (740); 741-4 being parenthetical.

749. The Peraiboi are not mentioned again in H. Their home was in the extreme N. of Thessaly, and as Dodona was in Epeiros, far away to the W., we must suppose either that the tribe had split into two parts, one living to the W. of Pindos, or that there was an older Dodona in N. Thessaly, or that the poet made an error in geography. See note on 681.

751. **Τιταρήσιον,** the later Europos. What idea the poet had in his mind about the meeting of the rivers it is hard to say. It is said that the Europos is a clear stream which is easily to be distinguished for some distance after it has joined the Peneios white with chalk: but **ἀργυροδίνῃ** is a strange epithet to use for a river if the emphasis is laid on its want of clearness. The connexion of the river with the Styx is no doubt due to the existence of some local cultus of the infernal deities of which we know nothing. **ἔργα,** tilth, as M 283, in a purely local sense of tilled fields. The word is of course common in Homer in the pregnant sense of *agricultural* labour.

755. **ὅρκος** here, as often, means the object sworn by, the "sanction" of the oath. Cf. O 38, *τὸ κατειβόμενον Στυγὸς ὕδωρ, ὅστε μέγιστος | ὅρκος δεινότατός τε πέλει μακάρεσσι θεοῖσιν.* For a god to devote himself to the river of the dead is to invoke death, which is a loss of godhead. For **ἀπορρώξ** cf. *κ* 514, *Κώκυτός θ', ὃς δὴ Στυγὸς ὕδατός ἐστιν ἀπορρώξ*, and see Merry and R.'s note there on the rivers of the infernal regions.

760. The ships enumerated amount to 1186. For a calculation of the number of men see Thuc. i. 10. If we take eighty-five as mean of the highest and lowest numbers mentioned in a ship's crew, the total will come to about 100,000.

761. For **τίς τ' ἄρ** see A 8.

763. **Φηρητιάδαο,** a patronymic applied to a grandson: Admetos, father of Eumelos (714), was son of Pheres. (Of course the horses *might* be called the horses of Admetos, not of Eumelos.)

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ὄτριχας οἰέτεας, σταφύλῃ ἐπὶ νῶτον ἐΐσας·
τὰς ἐν Πηρείῃ θρέψ' ἀργυρότοξος Ἀπόλλων,
ἄμφω θηλείας, φόβον Ἄρηος φορεούσας·
ἀνδρῶν αὖ μέγ' ἄριστος ἔην Τελαμώνιος Αἴας,
ὄφρ' Ἀχιλεὺς μήνιεν· ὁ γὰρ πολὺ φέρτατος ἦεν,
ἵπποι θ', οἳ φορέεσκον ἀμύμονα Πηλεΐωνα.
ἀλλ' ὁ μὲν ἐν νήεσσι κορωνίσι ποντοπόροισιν
κεῖτ' ἀπομηνίσας Ἀγαμέμνονι ποιμένι λαῶν
Ἀτρεΐδῃ, λαοὶ δὲ παρὰ ῥηγμῖνι θαλάσσης
δίσκοισιν τέρποντο καὶ αἰγανέῃσιν ἱέντες
τόξοισίν θ'· ἵπποι δὲ παρ' ἅρμασιν οἷσιν ἕκαστος
λωτὸν ἐρεπτόμενοι ἐλεόθρεπτόν τε σέλινον
ἕστασαν· ἅρματα δ' εὖ πεπυκασμένα κεῖτο ἀνάκτων
ἐν κλισίῃς· οἱ δ' ἀρχὸν ἀρηΐφιλον ποθέοντες
φοίτων ἔνθα καὶ ἔνθα κατὰ στρατὸν οὐδὲ μάχοντο.
οἱ δ' ἄρ' ἴσαν, ὡς εἴ τε πυρὶ χθὼν πᾶσα νέμοιτο·
γαῖα δ' ὑπεστενάχιζε Διὶ ὣς τερπικεραύνῳ

765. **ὄτριχας οἰέτεας,** the ὁ- here represents the copulative *sa*-, as in ὄ-πατρος Λ 257, see Curtius, *Et.* no. 598. The explanation of the ι in οἰέτης is not clear; it appears to have arisen in some way from the *F*. Dialectical forms given by Hesych. are ἀετέα, αὐετῆ, ὑετής (Curt. *Et.* no. 210). Probably the right form here is ὀϝέτεας, the first syllable being lengthened by the ictus alone. **σταφύλῃ** (distinguished by accent from σταφυλή, a bunch of grapes) is explained by Schol. A as λαοξοϊκὸς διαβήτης, ὃς ἅμα πλάτος καὶ ὕψος μετρεῖ, *i.e.* the still familiar mason's level, consisting of a plummet hanging in a T-square. The der. is dubious, Curt. *Et.* 219. The sense is that the two mares were exactly of equal height at every point as measured by a level across their backs.

766. **Πηρείῃ,** according to the old commentators a town in Thessaly. It was early corrupted into the more familiar Πιερίῃ of most MSS. A gives Πηερίῃ, the beginning of the corruption, and the text is found only in Eustathius. Valckenaer suggested Φηρείῃ, for it was near Pherae that Apollo served his time in subjection to Admetos, a legend which is evidently alluded to here.

767. **φόβον Ἄρ. φορεούσας,** *i.e.* bringing with them battle-panic to the enemy. See the (doubtful) phrase μήστωρε φόβοιο, Ε 272.

770 looks like an interpolation caused by a reminiscence of Ψ 276.

772. **ἀπομηνίσας,** the ἀπο- here seems to be intensive, as in our vulgar phrase "raging away," giving full vent to his anger. Cf. ἀπεχθαίρειν Γ 415, ἀπαρέσσασθαι Τ 183, ἀποειπεῖν Ι 309, ἀποθαυμάσαι ζ 49; and Lat. *desaevire*, etc. Schol. Vict. on Η 230 says that Ar. wrote ἐπιμην., but this is very doubtful.

774 = δ 626. **αἰγανέῃσιν,** either from αἴξ, as a spear for hunting goats, or from ἀΐσσω; the former derivation is supported by ι 156, where they are actually used against goats.

777. **πεπυκασμένα,** wrapped up with covers, πέπλοι, as Ε 194, to keep them clean while not in use. In Ψ 503 the word seems to be used in a hyperbolical sense, "hidden by its ornaments."

780. We have two more short similes describing the march to battle, in addition to those of 459 *sqq.*, to be followed by others at the beginning of Γ. 780 seems to be an exaggeration of 455, and to refer to light, which is as great as if the whole earth were on fire. The idea is not the same as in μάρναντο δέμας πυρὸς αἰθομένοιο, Λ 596. **νέμοιτο** is pass. only here. The act. means "to deal out" or "drive to pasture" (ι 233); the mid. to feed upon (of fire, Ψ 177), to inhabit, or to possess (Ζ 195).

781. The connexion of Zeus τερπικέ-

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χωομένῳ, ὅτε τ' ἀμφὶ Τυφωέι γαῖαν ἱμάσσῃ
εἰν Ἀρίμοις, ὅθι φασὶ Τυφωέος ἔμμεναι εὐνάς·
ὣς ἄρα τῶν ὑπὸ ποσσὶ μέγα στεναχίζετο γαῖα
ἐρχομένων· μάλα δ' ὦκα διέπρησσον πεδίοιο.
 Τρωσὶν δ' ἄγγελος ἦλθε ποδήνεμος ὠκέα Ἶρις
πὰρ Διὸς αἰγιόχοιο σὺν ἀγγελίῃ ἀλεγεινῇ·
οἱ δ' ἀγορὰς ἀγόρευον ἐπὶ Πριάμοιο θύρῃσιν
πάντες ὁμηγερέες, ἠμὲν νέοι ἠδὲ γέροντες.
ἀγχοῦ δ' ἱσταμένη προσέφη πόδας ὠκέα Ἶρις·
εἴσατο δὲ φθογγὴν υἷι Πριάμοιο Πολίτῃ,
ὃς Τρώων σκοπὸς ἷζε, ποδωκείῃσι πεποιθώς,
τύμβῳ ἐπ' ἀκροτάτῳ Αἰσυήταο γέροντος,
δέγμενος ὁππότε ναῦφιν ἀφορμηθεῖεν Ἀχαιοί·

φαινος with the phenomena of a volcanic district has been thought to allude to the violent electrical disturbances which often accompany eruptions. **Ἄριμα** is said to be a volcanic region in Kilikia (according to others in Mysia, Lydia, or Syria). But A., perhaps following Ar., gives Εἰναρίμοις, and so Vergil must have read, *Aen.* ix. 716, "durumque cubile *Inarime* Iovis imperiis imposta Typhoeo." The metaphor of *lashing* reappears in the story of the defeat of Typhoeus by Zeus in Hes. *Theog.* 857, where he is described as a monster with a hundred snake's heads spitting fire, the son of Gaia and Tartaros. So also Pindar, in a magnificent passage of *Pyth.* i., where his birthplace is given as Kilikia, but his prison as beneath Cumae and Aetna.

785. **διέπρησσον πεδίοιο,** for this local gen. see H. G. § 149; it "expresses a vague local relation (*within, in the sphere of*, etc.)." "Note that this use of the gen. is almost confined to *set phrases*; also that it is only found with the gen. in -οιο (the archaic form)." Cf. 801, and ἵνα πρήσσωμεν ὁδοῖο Ω 264, and note on A 483.

786. We now come to the Catalogue of the Trojans and allies, introduced by a short narrative.

788. The gate of the king's palace has always been the place of justice and of audience among eastern nations; a familiar example is the "Sublime Porte."

791-5 were obelized by Ar. on good grounds: "if the advance of the Greeks was all that had to be announced, there was no need of the goddess; but if the Trojans lacked courage and had to be persuaded to advance, the goddess must appear in person. When the gods take human shape, they are wont to leave at their departure some sign by which they may be known. The message is not adapted to the tone of a son speaking to his father, but is intense (ἐπιτεταμένοι) and reproachful: and the words of 802 do not suit Polites; it is Iris herself who should impose the command." On the other hand l. 798 is rather suited to a human warrior than to a goddess. But the whole passage seems forced, and out of place. 804-5 should belong to a description of the first landing of the Greeks (compare the similar advice of Nestor 362-8, and the building of the wall in H 337-343); and it has been remarked that as a matter of fact the numbers of the enemy must have been largely reduced by the tenth year of the war, especially as the Myrmidons are no longer among them.

793. The tomb of Aisyetes is not again named as a landmark; but other barrows are mentioned in a similar manner, *e.g.* 811, and the σῆμα Ἴλου K 415, Λ 166, 371, Ω 349.

794. **δέγμενος,** apparently a perf. part. with irregular accent. Cobet would read δέχμενος as a syncopated pres. (a form mentioned in the *Etym. M.* and found as a variant on I 191 in A); comparing ὄρμενος P 738, etc. His objection to the text however applies only to the ordinary view that δέγμενος is an aor. form (ἐδέγμην); but δέχαται M 147 is clearly perf. For other cases of perf. without reduplication see H. G. § 23 (οἶδα, ἔρχαται, ἕσσαι, ? ἱέρευντο, Ω 125, and

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τῷ μιν ἐεισαμένη προσέφη πόδας ὠκέα Ἶρις·
"ὦ γέρον, αἰεί τοι μῦθοι φίλοι ἄκριτοί εἰσιν,
ὥς ποτ' ἐπ' εἰρήνης· πόλεμος δ' ἀλίαστος ὄρωρεν.
ἦ μὲν δὴ μάλα πολλὰ μάχας εἰσήλυθον ἀνδρῶν,
ἀλλ' οὔ πω τοιόνδε τοσόνδε τε λαὸν ὄπωπα·
λίην γὰρ φύλλοισιν ἐοικότες ἢ ψαμάθοισιν
ἔρχονται πεδίοιο μαχησόμενοι προτὶ ἄστυ.
Ἕκτορ, σοὶ δὲ μάλιστ' ἐπιτέλλομαι ὧδέ γε ῥέξαι·
πολλοὶ γὰρ κατὰ ἄστυ μέγα Πριάμου ἐπίκουροι,
ἄλλη δ' ἄλλων γλῶσσα πολυσπερέων ἀνθρώπων·
τοῖσιν ἕκαστος ἀνὴρ σημαινέτω, οἷσί περ ἄρχει,
τῶν δ' ἐξηγείσθω, κοσμησάμενος πολιήτας."
ὣς ἔφαθ', Ἕκτωρ δ' οὔ τι θεᾶς ἔπος ἠγνοίησεν,
αἶψα δ' ἔλυσ' ἀγορήν· ἐπὶ τεύχεα δ' ἐσσεύοντο.
πᾶσαι δ' ὠίγνυντο πύλαι, ἐκ δ' ἔσσυτο λαός,
πεζοί θ' ἱππῆές τε· πολὺς δ' ὀρυμαγδὸς ὀρώρειν.
ἔστι δέ τις προπάροιθε πόλιος αἰπεῖα κολώνη,

---

one or two other doubtful forms). Or *δέγμενος* itself might be a syncopated present; there is probably no reason for supposing that the affection of χ by μ is confined to aor. and perfect stems. **ναῦφιν,** this form of *ναῦς* occurs only for an ablatival gen., with a specially *locative* sense. H. G. §§ 154-8.

796. **φίλοι** is pred., **ἄκριτοι** (unconsidered, *i.e.* long and untimely: see on 246) goes with *μῦθοι*.

801. **προτί,** so Ar., Aristoph., Zen.: MSS. *περί*.

802. **Ἕκτορ, σοὶ δέ,** for the use of *δέ* cf. Ἥφαιστε, *σοὶ δέ*, Aesch. *Pr. V.* 3.

804. Cf. Δ 437-8; and λ 364-5, *οἷά τε πολλοὺς βόσκει γαῖα μέλαινα πολυσπερέας ἀνθρώπους*, where the epithet is more in harmony with the metaphor of men as fed by the soil: here it means no more than "widely scattered." But if the passage is to be saved from ludicrous weakness, we must omit both 803 and 804; the injunction then becomes, not an absurdly obvious piece of tactical advice, but a call to immediate action, such as the context requires; "let each commander give his men the word (to advance) and lead them against the enemy."

805. For **σημαινέτω** cf. A 289.

806. **πολιήτας,** a Herodotean form not recurring in H.: *πολίτης* is found only O 558, X 429, η 131, ρ 206.

807. **ἠγνοίησεν,** "the word which led astray the interpolator of 791-5," according to Ar., may quite well mean "did not ignore," *i.e.* disobey (Schol. A).

809. **πᾶσαι** *ἀντὶ τοῦ ὅλαι* (and so M 340) Ar., *i.e.* the gates were thrown *wide* open; because, with the doubtful exception of *πύλαι Δαρδανίαι* E 789, H. does not seem to have conceived Troy as having any gates except the Skaian. But in all the other phrases (Α 65, Ν 191, 408, 548, etc., and even ι 389) to which Ar. referred to support his theory of *πᾶς* = *ὅλος*, the emphasis lies on the fact that the whole of something is affected when it might have been only a part; the difficulty here obviously is that we can hardly conceive a *part* of a gate being opened; *πᾶσαι* could at the most mean that both the *σανίδες* were opened, not one only, and then it would obviously be an unnatural phrase. It is better to consider the poet as conceiving Ilios, like all great towns, as many-gated, but as only naming the one gate which was specially recorded by his tradition.

811. The tomb of Myrine, like that of Aisyetes, is not again named in the Iliad; but both names are probably traditional, and do not look like the invention of an interpolator. Myrine is said to have been one of the Amazons who invaded Phrygia (Γ 189). For the language of gods and men see A 403.

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ἐν πεδίῳ ἀπάνευθε, περίδρομος ἔνθα καὶ ἔνθα,
τὴν ἤ τοι ἄνδρες Βατίειαν κικλήσκουσιν,
ἀθάνατοι δέ τε σῆμα πολυσκάρθμοιο Μυρίνης·
ἔνθα τότε Τρῶές τε διέκριθεν ἠδ' ἐπίκουροι.
Τρωσὶ μὲν ἡγεμόνευε μέγας κορυθαίολος Ἕκτωρ
Πριαμίδης· ἅμα τῷ γε πολὺ πλεῖστοι καὶ ἄριστοι
λαοὶ θωρήσσοντο μεμαότες ἐγχείῃσιν.
Δαρδανίων αὖτ' ἦρχεν ἐὺς πάις Ἀγχίσαο
Αἰνείας, τὸν ὑπ' Ἀγχίσῃ τέκε δῖ' Ἀφροδίτη,
Ἴδης ἐν κνημοῖσι θεὰ βροτῷ εὐνηθεῖσα,
οὐκ οἶος, ἅμα τῷ γε δύω Ἀντήνορος υἷε,
Ἀρχέλοχός τ' Ἀκάμας τε, μάχης εὖ εἰδότε πάσης.
οἳ δὲ Ζέλειαν ἔναιον ὑπαὶ πόδα νείατον Ἴδης,
ἀφνειοί, πίνοντες ὕδωρ μέλαν Αἰσήποιο,
Τρῶες, τῶν αὖτ' ἦρχε Λυκάονος ἀγλαὸς υἱὸς
Πάνδαρος, ᾧ καὶ τόξον Ἀπόλλων αὐτὸς ἔδωκεν.
οἳ δ' Ἀδρήστειάν τ' εἶχον καὶ δῆμον Ἀπαισοῦ
καὶ Πιτύειαν ἔχον καὶ Τηρείης ὄρος αἰπύ,
τῶν ἦρχ' Ἄδρηστός τε καὶ Ἄμφιος λινοθώρηξ,
υἷε δύω Μέροπος Περκωσίου, ὃς περὶ πάντων
ᾔδεε μαντοσύνας, οὐδὲ οὓς παῖδας ἔασκεν
στείχειν ἐς πόλεμον φθισήνορα· τὼ δέ οἱ οὔ τι
πειθέσθην· κῆρες γὰρ ἄγον μέλανος θανάτοιο.

τὴν μὲν δημωδεστέραν ἀνθρώποις τὴν δὲ ἀληθῆ θεοῖς προσάπτει, Schol B.

813. **Βατίεια** = Brier hill.

816. The Trojan Catalogue is naturally shorter than the Greek, as the poet's interest is entirely on the Achaian side. It is remarkable, however, as K. O. Müller has pointed out, that the Kaukones and Leleges are not named, though they appear among the Trojan allies, K 429, Υ 96, 329: so the Kilikians Ζ 397. From 816 to 839 we have five Trojan tribes: then follow the allies, of whom three tribes are European (844-850) and eight Asiatic (840-3, 851-877).

818. **μεμαότες**, for the variation in quantity compared with *μεμαῶτες* N 40, see H. G. § 26. The partic. is used without an infin. = eager, N 40, 46 (78, *μαιμῶσιν*), O 276, etc.

819. For the Dardanians (whence "Dardanelles") see Υ 215 *sqq.*

821. Cf. E 313; and for *θεὰ βροτῷ εὐνηθεῖσα*, Π 176.

824. These *Τρῶες* are a separate clan who had doubtless split off from the Trojans proper, and settled a short distance away to the N.E. Their country was called Lykia, see E 105, 173. The Aisepos runs into the Sea of Marmora near Kyzikos. **νείατον**, nethermost, where Ida runs down to the sea; *v.* Λ 381.

827. **τόξον**, "the bow" in the sense of skill in archery, acc. to Schol. A; for Pandaros had acquired his bow himself, Δ 106 *sqq.* A similar phrase is used of Teukros, O 440.

828. These towns lie at the extreme N. of the Troad, where the Hellespont opens out into the Sea of Marmora. Pityeia is possibly the later Lampsakos. For **λινοθώρηξ** *v.* 529.

831-4 = Λ 329-332. In both places MSS. give *οὐδ' ἑούς* for **οὐδὲ οὓς** (*σϝούς*). Merops seems to have migrated from Perkote (*v.* 835).

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οἳ δ' ἄρα Περκώτην καὶ Πράκτιον ἀμφενέμοντο
καὶ Σηστὸν καὶ Ἄβυδον ἔχον καὶ δῖαν Ἀρίσβην,
τῶν αὖθ' Ὑρτακίδης ἦρχ' Ἄσιος ὄρχαμος ἀνδρῶν,
Ἄσιος Ὑρτακίδης, ὃν Ἀρίσβηθεν φέρον ἵπποι
αἴθωνες μεγάλοι, ποταμοῦ ἄπο Σελλήεντος.
Ἱππόθοος δ' ἄγε φῦλα Πελασγῶν ἐγχεσιμώρων,
τῶν οἳ Λάρισαν ἐριβώλακα ναιετάασκον·
τῶν ἦρχ' Ἱππόθοός τε Πύλαιός τ' ὄζος Ἄρηος,
υἷε δύω Λήθοιο Πελασγοῦ Τευταμίδαο.
αὐτὰρ Θρήικας ἦγ' Ἀκάμας καὶ Πείροος ἥρως,
ὅσσους Ἑλλήσποντος ἀγάρροος ἐντὸς ἐέργει.
Εὔφημος δ' ἀρχὸς Κικόνων ἦν αἰχμητάων,
υἱὸς Τροιζήνοιο διοτρεφέος Κεάδαο.
αὐτὰρ Πυραίχμης ἄγε Παίονας ἀγκυλοτόξους
τηλόθεν ἐξ Ἀμυδῶνος, ἀπ' Ἀξιοῦ εὐρὺ ῥέοντος,
Ἀξιοῦ, οὗ κάλλιστον ὕδωρ ἐπικίδναται αἶαν.
Παφλαγόνων δ' ἡγεῖτο Πυλαιμένεος λάσιον κῆρ

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835. Towns near the S. side of the Hellespont.

839. **αἴθωνες**, apparently "sorrel" or brown. The epithet is used to mean (*a*) shining, especially of iron or bronze, (*b*) reddish coloured or tawny, of animals (cf. *fulvus* from *fulg-eo*), especially the lion, the bull (Π 488), and eagle (Ο 690). Others understand it to mean "of fiery courage," others (*v.* Ameis on σ 372) "shining" with sleek coats or feathers. It is hardly possible to decide between these; the only important argument urged is that in Θ 185, where Hector's four horses are Ξάνθος, Πόδαργος, Αἴθων, and Λάμπος, the two first clearly refer to colour; but the last name would support Ameis's interpretation.

840. **ἐγχεσιμώρων**, see on Δ 242. This Larisa seems to have lain on the coast of Mysia near Kyme. The same name is familiar in Thessaly, where it also was considered a Pelasgian town; clearly it was a name common to two branches of the Pelasgian race. Cf. Ρ 288 and 301.

844. From here to the end of the book, as pointed out by Schwarz, the tribes named lie along four lines radiating from Troy; the nation at the extremity of each line being distinguished by τηλόθεν or τῆλε. The Thracians, Kikones, and Paiones lie N.W., in Europe: the Paphlagonians and Alizones N.E., along the S. shore of the Euxine; the Mysians and Phrygians S.E., and the Maionians, Karians, and Lykians S.

845. **ἐντὸς ἐέργει** of a boundary on one side only, see 617, Μ 201, and Ω 544.

846. For the Kikones see ι 39 *sqq.* They lived on the coast of Thrace.

848. The Paionians are elsewhere described as spearmen and charioteers, *i.e.* heavy-armed soldiers, not archers (except Κ 428). Asteropaios is not mentioned among their leaders, although, according to Φ 156, he must, by a strict reckoning of days, have been in Ilios at the time which the Catalogue is made to suit. The Axios (in Macedon, W. of the Strymon) is said to be the Vistrizza, now a dirty stream. Herod. mentions the legend that the Paionians were of Trojan descent, v. 13 (vii. 20, 75, 113, 124).

851. **λάσιον κῆρ**, cf. Α 189. The "wild mules" are supposed to be *Jaggetais* of Tartary (*equus hemionus*, Linn.), a species intermediate between the horse and the ass, of which some rumours must have come westward along the coast of the Euxine. The Ἐνετοί (Strabo Ἐνετοί) were, according to later tradition, the parent race of the Veneti of Venice. In Ω 278 Priam's mules are a present from the Mysians, who were neighbours of the Paphlagonians.

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ἐξ Ἐνετῶν, ὅθεν ἡμιόνων γένος ἀγροτεράων,
οἵ ῥα Κύτωρον ἔχον καὶ Σήσαμον ἀμφενέμοντο
ἀμφί τε Παρθένιον ποταμὸν κλυτὰ δώματ' ἔναιον,
Κρῶμνάν τ' Αἰγιαλόν τε καὶ ὑψηλοὺς Ἐρυθίνους.
αὐτὰρ Ἁλιζώνων Ὀδίος καὶ Ἐπίστροφος ἦρχον
τηλόθεν ἐξ Ἀλύβης, ὅθεν ἀργύρου ἐστὶ γενέθλη.
Μυσῶν δὲ Χρόμις ἦρχε καὶ Ἔννομος οἰωνιστής·
ἀλλ' οὐκ οἰωνοῖσιν ἐρύσσατο κῆρα μέλαιναν,
ἀλλ' ἐδάμη ὑπὸ χερσὶ ποδώκεος Αἰακίδαο
ἐν ποταμῷ, ὅθι περ Τρῶας κεράιζε καὶ ἄλλους.
Φόρκυς αὖ Φρύγας ἦγε καὶ Ἀσκάνιος θεοειδὴς
τῆλ' ἐξ Ἀσκανίης· μέμασαν δ' ὑσμῖνι μάχεσθαι.
Μῄοσιν αὖ Μέσθλης τε καὶ Ἄντιφος ἡγησάσθην,
υἷε Ταλαιμένεος, τὼ Γυγαίη τέκε λίμνη,
οἳ καὶ Μῄονας ἦγον ὑπὸ Τμώλῳ γεγαῶτας.
Νάστης αὖ Καρῶν ἡγήσατο βαρβαροφώνων,
οἳ Μίλητον ἔχον Φθιρῶν τ' ὄρος ἀκριτόφυλλον
Μαιάνδρου τε ῥοὰς Μυκάλης τ' αἰπεινὰ κάρηνα·
τῶν μὲν ἄρ' Ἀμφίμαχος καὶ Νάστης ἡγησάσθην,
Νάστης Ἀμφίμαχός τε, Νομίονος ἀγλαὰ τέκνα,
ὃς καὶ χρυσὸν ἔχων πολεμόνδ' ἴεν ἠύτε κούρη,

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857. **Ἀλύβη**, according to Strabo, for *Χαλύβη*: the Chalybes in historical times were famous miners, but produced iron only, not silver; Xen. *Anab.* v. 5, 1, Strabo, xii. 3, 19. Armenia however, close to them, was the home of silver (*v.* O. Schrader, *Sprachw. und Urgesch.*, pp. 249, 251). **γενέθλη** = "birthplace" only here. Paley compares *ἀργύρου πηγή* of the silver mines of Laurion in Aesch. *Pers.* 238.

861. **ἐν ποταμῷ** sc. Φ 15 *sqq.*, where Ennomos is however not named (see however P 218); hence Aristarchos obelized 860-1.

865. **Γυγαίη λίμνη**, cf. Υ 391: according to Strabo a lake near Sardis, afterwards called Κολόη. Their mother was of course the *Νηΐς* or nymph of the lake. Cf. Z 22, Ξ 444, Υ 384. There is perhaps no other case in H. of maternity attributed to a lake, though rivers are often fathers (*e.g.* Φ 159). There was an old variant **λίμνῃ**, apparently introduced to avoid this objection, by making *Γυγαίη* the name of the nymph.

867. **βαρβαροφώνων** seems to refer only to the harshness of the dialect, as Thuc. remarked (i. 3). H. does not make any broad distinction between Achaians and barbarians. So *Σίντιας ἀγριοφώνους*, θ 294.

868. **ἀκριτόφυλλον**, *i.e.* with foliage massed together, so that the eye could not distinguish separate trees. According to the Scholia the small cones of the pine were called *φθεῖρες* from some fancied resemblance to those insects.

872. **ὅς** would naturally refer to Amphimachos as the last named, and so Ar. took it: but Schol. A says that Simonides held it to mean Nastes as the principal leader. But perhaps L. Müller is right in regarding 870-1 as spurious, though there is no obvious reason for their insertion. **χρυσόν** evidently means golden ornaments, such as Euphorbos wore, P 52. As neither of these leaders is named in the fight in the river in Φ, 874-5 must have been obelized like 860-1; there is no schol. to that effect in A, but in the text the lines are actually marked with the obelus.

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νήπιος, οὐδέ τί οἱ τό γ' ἐπήρκεσε λυγρὸν ὄλεθρον,
ἀλλ' ἐδάμη ὑπὸ χερσὶ ποδώκεος Αἰακίδαο
ἐν ποταμῷ, χρυσὸν δ' Ἀχιλεὺς ἐκόμισσε δαΐφρων.
Σαρπηδὼν δ' ἦρχεν Λυκίων καὶ Γλαῦκος ἀμύμων
τηλόθεν ἐκ Λυκίης, Ξάνθου ἄπο δινήεντος.

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ΙΛΙΑΔΟΣ Γ.

ὅρκοι. τειχοσκοπία. Ἀλεξάνδρου καὶ Μενελάου μονομαχία.

αὐτὰρ ἐπεὶ κόσμηθεν ἅμ' ἡγεμόνεσσιν ἕκαστοι,
Τρῶες μὲν κλαγγῇ τ' ἐνοπῇ τ' ἴσαν ὄρνιθες ὥς,
ἠΰτε περ κλαγγὴ γεράνων πέλει οὐρανόθι πρό,
αἵ τ' ἐπεὶ οὖν χειμῶνα φύγον καὶ ἀθέσφατον ὄμβρον,

Γ

The main subject of the third book is the single combat of Paris and Menelaos, into the relation of which are interwoven the episodes of the *τειχοσκοπία*, where Priam and Helen watch the Greek army from the walls of Troy, and the reconciliation of Helen to Paris after her momentary repentance.

Setting aside Lachmann's captious criticisms, which have been fully answered even by German scholars free from conservative prejudice, the chief objection which has been brought against the book is that it appears to belong rather to the opening than to the tenth year of the war. This is true, at least of the *τειχοσκοπία*, for we can hardly suppose Priam to have been surprised at the numbers of the Greeks, or not to have known their chief warriors by sight, after so many years of siege. But to the hearer or reader of the Iliad this *is* the opening of the war, and no further justification for the book, as an introduction to the long tale of battles, is needed from a poetical point of view than the book itself. All the principal actors whom we have not learnt to know in the first two books are, with the curious exception of Diomedes, set before us in the most artistic and natural manner: the frequent mention of earlier events, by allusion or narration, clears the ground for the continuous action upon which we are gradually launched; while the contrast of Menelaos and Paris, and the prominence given to Helen and her subservience to Aphrodite, give the moral bias which guides our sympathy to the Achaian side.

But, though the anger of Achilles is tacitly assumed in his absence from the scene, this book, like the three which follow it, makes no use of the motives of the action so fully set forth in Book I.: the promise of Zeus to Thetis is never mentioned, and bears no fruit till the beginning of Book VIII. Thus this book, with all from the second to the seventh, seems to have been added to the original poem, in which Book I. was followed by a defeat of the Greeks—either, as Grote thought, in Book VIII., or as Christ argues, I think decisively, in XI.

1. The tale is taken up from B 483. **ἕκαστοι** each tribe, not "Trojans as well as Greeks."

3. The simile is copied by Vergil, *Aen.* X. 264 *sqq.*—

"Quales sub nubibus atris
Strymoniae dant signa grues, atque aethera tranant
Cum sonitu, fugiuntque notos clamore secundo."

οὐρανόθι πρό, before the face of heaven. *πρό* goes with the locative instead of the gen. in two other phrases, *Ἰλιόθι πρό* Θ 561, *ἠῶθι πρό* Λ 50. H. G. § 225.

4. **φύγον**: observe the aor. in the

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κλαγγῇ ταί γε πέτονται ἐπ' Ὠκεανοῖο ῥοάων
ἀνδράσι Πυγμαίοισι φόνον καὶ κῆρα φέρουσαι·
ἠέριαι δ' ἄρα ταί γε κακὴν ἔριδα προφέρονται·
οἱ δ' ἄρ' ἴσαν σιγῇ μένεα πνείοντες Ἀχαιοί,
ἐν θυμῷ μεμαῶτες ἀλεξέμεν ἀλλήλοισιν.
εὖτ' ὄρεος κορυφῇσι Νότος κατέχευεν ὀμίχλην,
ποιμέσιν οὔ τι φίλην, κλέπτῃ δέ τε νυκτὸς ἀμείνω·
τόσσον τίς τ' ἐπὶ λεύσσει, ὅσον τ' ἐπὶ λᾶαν ἵησιν·
ὣς ἄρα τῶν ὑπὸ ποσσὶ κονίσαλος ὤρνυτ' ἀελλῆς
ἐρχομένων· μάλα δ' ὦκα διέπρησσον πεδίοιο.
οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,
Τρωσὶν μὲν προμάχιζεν Ἀλέξανδρος θεοειδής,
παρδαλέην ὤμοισιν ἔχων καὶ καμπύλα τόξα
καὶ ξίφος, αὐτὰρ ὁ δοῦρε δύω κεκορυθμένα χαλκῷ
πάλλων Ἀργείων προκαλίζετο πάντας ἀρίστους

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simile—a sort of "gnomic" aor. followed by the present. For **ἀθέσφατος** v. Buttm. *Lex.*, where the word is explained as a hyperbole, "such as not even a god could utter"; but such hyperbole is not Homeric. But no quite satisfactory explanation has been given of the word.

5. **ἐπί** with gen. = *towards*, as E 700: H. G. § 200-3. The war of cranes and pygmies ("Thumblings") does not reappear in H.

7. **ἔριδα προφέρονται**, apparently our "offer battle," so Θ 210; and ἔριδα προβαλόντες Λ 529: cf. E 506, K 479. **ἠέριαι**, in early morning, A 497, ι 52, though the significance of the epithet here is not very clear. Verg. *Georg.* i. 375, seems to have thought, perhaps rightly, that it meant "flying high in the air"; *aeriae fugere grues*.

8. The silence of the Achaian advance is contrasted with the Trojan clamour again, Δ 429-436, and is one of the very few signs by which H. appears to mark a national difference between the two enemies, who are always represented as speaking the same language.

10. **εὖτ' ὄρεος**: so MSS. (except ὥς τ' ὄρεος G) with Ar.: ηὖτε ὄρευς was read by the editions of Chios and Massilia and others, according to Didymos (Schol. A); this must be an error for ἠΰτ' ὄρευς. Aristarchus' objection to the latter, that H. does not use the contracted form of this gen., is not convincing, for we might read ἠΰτ' ὄρεος (disyll. by synizesis), as πόλιος B 811, etc., and the contracted form is actually found in Ἐρέβευς, θάρσευς, θέρευς, θάμβευς (H. G. § 105, 1). In any case εὖτε must here = ἠΰτε, a particle of comparison, and so it is found again in T 386, but nowhere else. Some commentators, both ancient and modern, have taken εὖτε to mean "when," making line 12 the apodosis; but this would be a form of expression quite unparalleled in H. ἠΰτε and εὖτε are indeed doubtless forms of the same word; and though the differentiation in use is general, it does not follow that it is universal. So we use "as" in a temporal sense as well as to express a comparison.

12. **τε . . . τε**, as often, indicate merely the correlation of clauses. The **ἐπί**, which regularly follows τόσσον and ὅσσον (v. on B 616), is construed with it; but according to the canon of Ar. does not throw back the accent on account of the intervening particle (v. Lehrs, *Qu. Ep.* 75-78). Most MSS. (but not A) read ἐπιλεύσσει.

13. **ἀελλής**, a ἅπ. λεγ. = rolling together, dense; virtually the same as ἀολλής (ἀ- = *sa*-, together: and εἴλειν, root ϝελ of *vol-v-o*). According to Schol. B, Aristophanes read κονισάλου ὤρνυτ' ἀελλής, but there is no analogy for such a substantive as ἀελλής.

19-20 were obelized by Ar. (and Zenod. included 18 also) on the ground that a warrior would not be arrayed with a bow and panther-skin if he were challenging heavily-armed foes to combat. But this

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ἀντίβιον μαχέσασθαι ἐν αἰνῇ δηιοτῆτι.
τὸν δ' ὡς οὖν ἐνόησεν ἀρηΐφιλος Μενέλαος
ἐρχόμενον προπάροιθεν ὁμίλου μακρὰ βιβάντα,
ὥς τε λέων ἐχάρη μεγάλῳ ἐπὶ σώματι κύρσας,
εὑρὼν ἢ ἔλαφον κεραὸν ἢ ἄγριον αἶγα,
πεινάων· μάλα γάρ τε κατεσθίει, εἴ περ ἂν αὐτὸν
σεύωνται ταχέες τε κύνες θαλεροί τ' αἰζηοί·
ὣς ἐχάρη Μενέλαος Ἀλέξανδρον θεοειδέα
ὀφθαλμοῖσιν ἰδών· φάτο γὰρ τίσεσθαι ἀλείτην.
αὐτίκα δ' ἐξ ὀχέων σὺν τεύχεσιν ἆλτο χαμᾶζε.
τὸν δ' ὡς οὖν ἐνόησεν Ἀλέξανδρος θεοειδὴς
ἐν προμάχοισι φανέντα, κατεπλήγη φίλον ἦτορ,
ἂψ δ' ἑτάρων εἰς ἔθνος ἐχάζετο κῆρ' ἀλεείνων.
ὡς δ' ὅτε τίς τε δράκοντα ἰδὼν παλίνορσος ἀπέστη
οὔρεος ἐν βήσσῃς, ὑπό τε τρόμος ἔλλαβε γυῖα,
ἂψ δ' ἀνεχώρησεν, ὦχρός τέ μιν εἷλε παρειάς,
ὣς αὖτις καθ' ὅμιλον ἔδυ Τρώων ἀγερώχων
δείσας Ἀτρέος υἱὸν Ἀλέξανδρος θεοειδής.
τὸν δ' Ἕκτωρ νείκεσσεν ἰδὼν αἰσχροῖς ἐπέεσσιν·
"Δύσπαρι, εἶδος ἄριστε, γυναιμανὲς ἠπεροπευτά,

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objection would equally apply to *προμάχιζεν* above. Ar. and most of the other ancient critics also omitted the **ὁ** in 18, but Didymos for once ventures to disagree, remarking that Homer frequently employs phrases like *ὁ δέ*, etc., without any change of subject. He quotes *ι* 373, which is not a very happy instance: more appropriate would be A 191 (*q.v.*) or Π 466 (Schol. B). Observe that Paris is not challenging to a duel properly speaking, but only to a combat in the midst of the general engagement; for this is the only admissible sense of *δηιότης*.

23. **σώματι,** *μεγάλῳ ζώῳ ἐπιτυχών· νεκροῦ γάρ φασι σώματος μὴ ἅπτεσθαι λέοντα*, Schol. A. This is aimed against a dictum of Ar. that H. always uses *σῶμα* of a *dead* body; it is better to side with Ar. and consider that H. was ignorant of the habits of the lion to which the Schol. refers, for it cannot be supposed that in such a phrase H. would use *σῶμα* by itself to mean "animal." *πεινάων*, in the emphatic position, may mean that the lion is driven by stress of hunger to this unusual repast. The idea seems to be that a lion lights upon a deer just killed by the hunters, and eats it in spite of them.

25. **μάλα,** *i.e.* "greedily," referring to *πεινάων*. **εἴ περ,** "although," as often, *e.g.* B 598.

26. **αἰζηοί,** a word of doubtful origin, used of men and youths in the prime of life. Benfey derives from *abhi-jâva* (*juvenis*, *ἥβη*, etc.); al. *αἰ* = *ἀρι-* and *ζη-*, the stem of *ζῆν*.

28. **τίσεσθαι,** so A and one other MS.: vulg. *τίσασθαι*. The fut. is clearly more suitable here, but cf. 112, 366.

33. **παλίνορσος,** only here in H.; on account of the *σ* it seems distinct from root *ορ* of *παλινόρμενος* (or *πάλιν ὀ.*) Λ 326; Curt. conn. with root *ers-*, Lat. *err-o*: so *ἄψορρος* (*Et.* p. 556).

36. For **ἀγερώχων** see B 654.

38. **αἰσχροῖσι** *τοῖς αἰσχύνην ἐνεγκεῖν δυναμένοις*, Hesych. So Ψ 473, *αἰσχρῶς ἐνένιπεν*.

39. Cf. Λ 385. **Δύσπαρι,** so *μῆτερ δύσμητερ* ψ 97, *Δυσελένα* Eur. *Or.* 1388: cf. *Ἶρος ἄιρος* σ 73, *Κακοΐλιον*, τ 260, *Αἰνόπαρις*, Eur. *Hec.* 944, and *Δύσπαρις Αἰνόπαρις, κακὸν Ἑλλάδι βωτιανείρῃ*, Alkman, *ap.* Schol. A.

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αἴθ' ὄφελες ἄγονός τ' ἔμεναι ἄγαμός τ' ἀπολέσθαι·
καί κε τὸ βουλοίμην, καί κεν πολὺ κέρδιον ἦεν
ἢ οὕτω λώβην τ' ἔμεναι καὶ ὑπόψιον ἄλλων.
ἦ που καγχαλόωσι κάρη κομόωντες Ἀχαιοί,
φάντες ἀριστῆα πρόμον ἔμμεναι, οὕνεκα καλὸν
εἶδος ἔπ', ἀλλ' οὐκ ἔστι βίη φρεσὶν οὐδέ τις ἀλκή.
ἦ τοιόσδε ἐὼν ἐν ποντοπόροισι νέεσσιν
πόντον ἐπιπλώσας, ἑτάρους ἐρίηρας ἀγείρας,
μιχθεὶς ἀλλοδαποῖσι γυναῖκ' ἐνειδέ' ἀνῆγες
ἐξ ἀπίης γαίης, νυὸν ἀνδρῶν αἰχμητάων,
πατρί τε σῷ μέγα πῆμα πόληΐ τε παντί τε δήμῳ,
δυσμενέσιν μὲν χάρμα, κατηφείην δὲ σοὶ αὐτῷ;
οὐκ ἂν δὴ μείνειας ἀρηΐφιλον Μενέλαον;
γνοίης χ', οἵου φωτὸς ἔχεις θαλερὴν παράκοιτιν.
οὐκ ἄν τοι χραίσμῃ κίθαρις τά τε δῶρ' Ἀφροδίτης,

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40. **ἄγονος** should mean "childless," and so Augustus understood the line when he applied it to his daughter Julia; but this sense does not suit the passage, for it was not through his offspring that Paris harmed the Trojans; indeed we hear of no child of his by Helen except in an obscure tradition mentioned by Schol. A, and even that is inconsistent with δ 12. The only good sense that could be got out of the word would be "cursed by heaven" (with sterility) as I 454, which is too weak and indirect to suit the context. The only alternative is to translate "unborn"; and so Eur. *Phoen.* 1598—

> καὶ πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν
> ἄγονον Ἀπόλλων Λαΐῳ μ' ἐθέσπισεν
> φονέα γενέσθαι πατρός.

For **τε . . τε** we should rather have expected ἤ . . . ἤ: but as neither wish is possible of fulfilment there is a certain gain of rhetorical force, with the loss of logical accuracy, in combining both into one vehement wish.

42. **ὑπόψιον**, an object of contempt or hatred, lit. "looked at from below," *i.e.* with the feelings intimated by the familiar ὑπόδρα. Aristoph. **ἐπόψιον**, *i.e.* publicly, in the sight of all men. For a similar formation cf. πανόψιος, Φ 397.

44. Apparently **ἀριστῆα** is subj., **πρόμον** predicate; "saying that a prince is our champion (only) because a fair favour is his." Else it must be "deeming (*i.e.* having at the first moment deemed) that it was a princely champion (whom they saw)." πρόμος = *primus*, a superl. of πρό: in use it = πρόμαχος. **καλόν** seems really to be a predicate, but we can only translate it as an epithet. 45 may represent the words of the Achaians.

46. **ἦ**, not **ἤ**, is the reading of the best MSS., with Herodian and Nikanor; but there is no opposition with what precedes. The question in 52 goes closely with that in 46-51: "can it be that thou couldst bring . . . ? and now canst not thou dare?" 53 then expresses the result, "then wouldst thou find." **τοιόσδε ἐών**, *hiatus illicitus*, cf. B 8, E 118, T 288, Ψ 263, γ 480, ϛ 151, τ 185. τοιοῦτος is an obvious conjecture.

49. **ἀπίης**, *v.* A 270. Observe the alliteration in the next line. In Greek poetry, unlike Latin, this phenomenon is sporadic and apparently accidental; some of the most marked instances in Homer occur in places where no particular effect is produced, *e.g.* Σ 285, Τ 217.

51. Cf. P 636, ϛ 185; and for **κατηφείη**, Π 498.

54. The correlation of subj. and opt. is the same as in Λ 386-7—

> εἰ μὲν δὴ ἀντίβιον σὺν τεύχεσι πειρηθείης
> οὐκ ἄν τοι χραίσμῃσι βιὸς καὶ ταρφέες ἰοί.

In both there is an apparent logical inconsistency, for the subj. expresses confident anticipation (H. G. § 276), which is however based upon a con-

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ἥ τε κόμη τό τε εἶδος, ὅτ' ἐν κονίῃσι μιγείης.
ἀλλὰ μάλα Τρῶες δειδήμονες· ἦ τέ κεν ἤδη
λάινον ἕσσο χιτῶνα κακῶν ἕνεχ', ὅσσα ἔοργας."
τὸν δ' αὖτε προσέειπεν Ἀλέξανδρος θεοειδής·
"Ἕκτορ, ἐπεί με κατ' αἶσαν ἐνείκεσας οὐδ' ὑπὲρ αἶσαν,
αἰεί τοι κραδίη πέλεκυς ὥς ἐστιν ἀτειρής,
ὅς τ' εἶσιν διὰ δουρὸς ὑπ' ἀνέρος, ὅς ῥά τε τέχνῃ
νήιον ἐκτάμνῃσιν, ὀφέλλει δ' ἀνδρὸς ἐρωήν·
ὣς σοὶ ἐνὶ στήθεσσιν ἀτάρβητος νόος ἐστίν·
μή μοι δῶρ' ἐρατὰ πρόφερε χρυσέης Ἀφροδίτης·
οὔ τοι ἀπόβλητ' ἐστὶ θεῶν ἐρικυδέα δῶρα,
ὅσσα κεν αὐτοὶ δῶσιν· ἑκὼν δ' οὐκ ἄν τις ἕλοιτο.
νῦν αὖτ', εἴ μ' ἐθέλεις πολεμίζειν ἠδὲ μάχεσθαι,
ἄλλους μὲν κάθισον Τρῶας καὶ πάντας Ἀχαιούς,
αὐτὰρ ἔμ' ἐν μέσσῳ καὶ ἀρηίφιλον Μενέλαον
συμβάλετ' ἀμφ' Ἑλένῃ καὶ κτήμασι πᾶσι μάχεσθαι.
ὁππότερος δέ κε νικήσῃ κρείσσων τε γένηται,
κτήμαθ' ἑλὼν εὖ πάντα γυναῖκά τε οἴκαδ' ἀγέσθω·

---

dition considered as purely imaginary: we are accustomed to observe the strict rule of thought, and to make the conclusion as supposititious as the condition on which it is based. But the confidence expressed in these two passages is relative rather than absolute; if the condition be once granted, then the result is certain. So also X 42, *q.v.* As far as the lines before us are concerned, indeed, we might say that Hector, though he chooses to put the case of Paris' fall as hypothetical only, yet at any rate for rhetorical purposes clearly means to intimate that he does expect it; but this explanation would not apply so well to A 386.

57. Cf. 453. It is pretty clear from the context that the "robe of stone" indicates public execution by stoning, such as the Chorus fear for Aias, πεφόβημαι λιθόλευστον Ἄρη in Soph. *Aj.* 253. The phrase itself is precisely similar to one which is common in later poetry, but only as a euphemism for burial; *e.g.* Pind. *Nem.* xi. 21. Cf.—

τρισώματὸς τἂν Γηρυὼν ὁ δεύτερος
πολλὴν ἄνωθεν, τὴν κάτω γὰρ οὐ λέγω,
χθονὸς τρίμοιρον χλαῖναν ἐξηύχει λαβών,
ἅπαξ ἑκάστῳ κατθανὼν μορφώματι.
Ag. 870-3.

Observe **ἕσσο** without reduplication, and Ϝ neglected (MSS. give λαϊνον as a dissyllable, which Heyne thinks right).

59. The thought is, "Since thy rebuke is just, I will say no more than this—Cast not in my teeth the gifts of the gods" (64): 60-63 are parenthetical.

61. **ὑπ' ἀνέρος,** as though εἶσιν were a passive verb; as often with πίπτειν, etc.

62. The subject of **ὀφέλλει** is of course πέλεκυς. **ἐρωή,** "effort," as N 590. Paris clearly speaks partly in anger and partly in admiration of Hector's straightforwardness, which thrusts aside without relenting (ἀτάρβητος) all conventional obstacles.

64. **πρόφερε** as B 251. So Herod. i. 3 τὴν Μηδείης ἁρπαγήν σφι προφέρειν, iii. 120 εἰπεῖν τινι προφέροντα = to speak tauntingly.

65. **ἀπόβλητος** = *abiectus,* contemptible, as B 361.

66. **ἑκών,** even if he would, lit. "by wishing for them" (or rather "as a matter of choice," Mr. Monro); the original participial meaning of the word survives in this phrase, Curt. *Et.* no. 19.

72. **εὖ** seems to go with the verb, "aright," *i.e.* δικαίως. Paley quotes Aesch. *Supp.* 73, 528, ἄλευσον ἀνδρῶν ὕβριν εὖ στυγήσας. Some however take it with **πάντα** as though μάλα πάντα,

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οἱ δ' ἄλλοι φιλότητα καὶ ὅρκια πιστὰ ταμόντες
ναίοιτε Τροίην ἐριβώλακα, τοὶ δὲ νεέσθων
Ἄργος ἐς ἱππόβοτον καὶ Ἀχαιίδα καλλιγύναικα."
ὣς ἔφαθ', Ἕκτωρ δ' αὖτε χάρη μέγα μῦθον ἀκούσας,
καί ῥ' ἐς μέσσον ἰὼν Τρώων ἀνέεργε φάλαγγας,
[μέσσου δουρὸς ἑλών· τοὶ δ' ἱδρύνθησαν ἅπαντες].
τῷ δ' ἐπετοξάζοντο κάρη κομόωντες Ἀχαιοί,
ἰοῖσίν τε τιτυσκόμενοι λάεσσί τ' ἔβαλλον.
αὐτὰρ ὁ μακρὸν ἄυσεν ἄναξ ἀνδρῶν Ἀγαμέμνων·
"ἴσχεσθ', Ἀργεῖοι, μὴ βάλλετε, κοῦροι Ἀχαιῶν·
στεῦται γάρ τι ἔπος ἐρέειν κορυθαίολος Ἕκτωρ."
ὣς ἔφαθ', οἱ δ' ἔσχοντο μάχης ἄνεῴ τε γένοντο
ἐσσυμένως. Ἕκτωρ δὲ μετ' ἀμφοτέροισιν ἔειπεν·
"κέκλυτέ μευ, Τρῶες καὶ ἐυκνήμιδες Ἀχαιοί,
μῦθον Ἀλεξάνδροιο, τοῦ εἵνεκα νεῖκος ὄρωρεν.
ἄλλους μὲν κέλεται Τρῶας καὶ πάντας Ἀχαιοὺς
τεύχεα κάλ' ἀποθέσθαι ἐπὶ χθονὶ πουλυβοτείρῃ,
αὐτὸν δ' ἐν μέσσῳ καὶ ἀρηίφιλον Μενέλαον
οἴους ἀμφ' Ἑλένῃ καὶ κτήμασι πᾶσι μάχεσθαι.
ὁππότερος δέ κε νικήσῃ κρείσσων τε γένηται,
κτήμαθ' ἑλὼν εὖ πάντα γυναῖκά τε οἴκαδ' ἀγέσθω·
οἱ δ' ἄλλοι φιλότητα καὶ ὅρκια πιστὰ τάμωμεν."
ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ.
τοῖσι δὲ καὶ μετέειπε βοὴν ἀγαθὸς Μενέλαος·
"κέκλυτε νῦν καὶ ἐμεῖο· μάλιστα γὰρ ἄλγος ἱκάνει
θυμὸν ἐμόν· φρονέω δὲ διακρινθήμεναι ἤδη

---

quite all. There certainly seems to have been a tendency to join *ἐὺ πάντες* together, but there is no case in H. where we *cannot* take *ἐύ* with the verb: in *φ* 369 we *must* (*τάχ' οὐκ ἐὺ πᾶσι πιθήσεις*, "thou wilt not do well to obey the multitude").

73. The sentence begins as if *οἱ μέν* or *ὑμεῖς μέν . . . οἱ δέ* were to follow in distributive apposition; but the change made is a very natural one. *ω* 483 is precisely similar. **φιλότητα** goes with *ταμόντες* by a rather violent zeugma.

74. **ναίοιτε**, either a concessive opt., admitting a possibility (*v.* H. G. § 299 *f*), or a real opt. expressing a wish.

78. Apparently interpolated from Η 56, as it is omitted by A. Hector holds his spear horizontally in order to press back the advancing ranks. For the "quasi-partitive" gen. **δουρός**, see H. G. § 151 *a*.

80. The construction passes from the partic. to the finite verb, as though not to include stone-throwing under the general head of *ἐπιτοξάζεσθαι*.

83. **στεῦται**, has set himself to say something. See on Σ 191.

86. **κέκλυτέ μευ μῦθον**: this construction is used only here in the sense "hear from me"; *κλύειν τι* = hear (a sound); Δ 455, etc. The ordinary phrase is *κέκλυτέ μευ μύθων*, *κ* 189, 311, etc. We also have *κλύειν τινι ἀρῆς*, *δ* 767, where the dat. is ethical.

98. **φρονέω** may be taken in two ways: (1) "I am of the mind that Arg. and Tr. be at once separated," *i.e.* I desire to see them separated; (2) "I deem that they are already separated," *i.e.* I accept

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Ἀργείους καὶ Τρῶας, ἐπεὶ κακὰ πολλὰ πέπασθε
εἵνεκ' ἐμῆς ἔριδος καὶ Ἀλεξάνδρου ἕνεκ' ἀρχῆς.
ἡμέων δ' ὁπποτέρῳ θάνατος καὶ μοῖρα τέτυκται,
τεθναίη· ἄλλοι δὲ διακρινθεῖτε τάχιστα.
οἴσετε δ' ἄρν', ἕτερον λευκόν, ἑτέρην δὲ μέλαιναν,
γῇ τε καὶ ἠελίῳ· Διὶ δ' ἡμεῖς οἴσομεν ἄλλον.
ἄξετε δὲ Πριάμοιο βίην, ὄφρ' ὅρκια τάμνῃ
αὐτός, ἐπεί οἱ παῖδες ὑπερφίαλοι καὶ ἄπιστοι·
μή τις ὑπερβασίῃ Διὸς ὅρκια δηλήσηται.
αἰεὶ δ' ὁπλοτέρων ἀνδρῶν φρένες ἠερέθονται·
οἷς δ' ὁ γέρων μετέῃσιν, ἅμα πρόσσω καὶ ὀπίσσω
λεύσσει, ὅπως ὄχ' ἄριστα μετ' ἀμφοτέροισι γένηται."
ὣς ἔφαθ', οἱ δ' ἐχάρησαν Ἀχαιοί τε Τρῶές τε,
ἐλπόμενοι παύσασθαι ὀιζυροῦ πολέμοιο.

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the challenge, and think that an end has thereby been put to the war. Of these the former best suits the simplicity of Homeric expression and the **ἐπεί** of the next line; for the use of φρονέειν, virtually = to hope, cf. P 286, φρόνεον δὲ μάλιστα | ἄστυ πότι σφέτερον ἐρύειν καὶ κῦδος ἀρέσθαι.

99. **πέπασθε**, so A and Ar., for πέπ-ασθτε, see H. G. § 22, 5, and compare the participle πεπαθυῖα, ρ 555: vulg. πέποσθε, which Curtius takes to be for πέ-πονθ-τε (*Vb.* ii. 165).

100. **ἀρχῆς**, the original offence, the beginning of trouble; a pregnant sense, for which compare Herod. viii. 142, περὶ τῆς ὑμετέρης ἀρχῆς ὁ ἀγὼν ἐγένετο. Zenod. **ἄτης**, to which Ar. objected ἔσται ἀπολογούμενος Μενέλαος ὅτι ἄτῃ περιέπεσεν ὁ Ἀλέξανδρος. ἄτη however is often = sin, and regarded as deserving moral condemnation; see *e.g.* I 510-12; and certainly Achilles is not "apologising" for Agamemnon in A 412. In Ω 28 Ar. himself read ἄτης (though there was a variant ἀρχῆς), and so Z 356. A more serious objection however is that ἄτη is for ἀϝάτη, and that the uncontracted form can be restored everywhere in Homer except T 88, the first syllable being always in *thesis*.

102. **τεθναίη**, "may he lie dead," as τέθναθι X 365, spoken to the dead Hector. Compare τεθναίης, Z 164. Both optatives are "pure," expressing a wish.

103. **οἴσετε** and **ἄξετε** (105) are aor. imper. For the sigmatic aor. with the thematic vowel see H. G. § 41. The cases are enumerated in Curt. *Vb.* ii. 282-4, and explained as due to the analogy of the non-sigmatic (strong) aorists, which prevail in Epic Greek. In Alexandrian times the converse phenomenon is found, as the non-sigmatic aorists constantly take α as thematic vowel (ἤνεγκα, εἶπα, etc.) on the analogy of the sigmatic aorists, which by that time were far commonest.

ἄρν' is probably for ἄρνε, but it may be for ἄρνα. Observe the difference of gender, the male offering to the male god, the female to the female. So also the white ram suits the bright sun, the black ewe the dark earth: cf. λ 33.

108. **ἠερέθονται** lit. "flutter," are blown about by the wind (B 448), *i.e.* cannot be trusted. Cf. Φ 386. Ar. obelized this line and the two following: the only reason given is that ἀπολογία ἐστὶν αὕτη ὑπὲρ τῶν παραβάντων Πριαμιδῶν. This of course is insufficient: the lines quite suit the eminently courteous character of Menelaos. **οἷς** (109) is left without a very accurate reference by the change of subject to ὁ γέρων (which seems to be employed in a generic sense, not for Priam only).

112. **παύσεσθαι** vulg., but all good authorities read **παύσασθαι**. The question has been warmly debated, some (*e.g.* La Roche, Ameis) maintaining that the aor. infin. can be used "apart from the idea of time and duration, to indicate the inception (*Eintreten*) of an action, even in the future." Later usage of the Greek language hardly bears out this

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καί ῥ' ἵππους μὲν ἔρυξαν ἐπὶ στίχας, ἐκ δ' ἔβαν αὐτοὶ
τεύχεά τ' ἐξεδύοντο· τὰ μὲν κατέθεντ' ἐπὶ γαίῃ
πλησίον ἀλλήλων, ὀλίγη δ' ἦν ἀμφὶς ἄρουρα.
Ἕκτωρ δὲ προτὶ ἄστυ δύω κήρυκας ἔπεμπεν,
καρπαλίμως ἄρνας τε φέρειν Πρίαμόν τε καλέσσαι.
αὐτὰρ ὁ Ταλθύβιον προΐει κρείων Ἀγαμέμνων
νῆας ἔπι γλαφυρὰς ἰέναι, ἠδ' ἄρνα κέλευεν
οἰσέμεναι· ὁ δ' ἄρ' οὐκ ἀπίθησ' Ἀγαμέμνονι δίῳ.
Ἶρις δ' αὖθ' Ἑλένῃ λευκωλένῳ ἄγγελος ἦλθεν
εἰδομένη γαλόῳ, Ἀντηνορίδαο δάμαρτι,
τὴν Ἀντηνορίδης εἶχε κρείων Ἑλικάων,
Λαοδίκην Πριάμοιο θυγατρῶν εἶδος ἀρίστην.
τὴν δ' εὗρ' ἐν μεγάρῳ· ἡ δὲ μέγαν ἱστὸν ὕφαινεν,
δίπλακα πορφυρέην, πολέας δ' ἐνέπασσεν ἀέθλους
Τρώων θ' ἱπποδάμων καὶ Ἀχαιῶν χαλκοχιτώνων,

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view; and Cobet (*Misc. Crit.* p. 328) argues that the future can in every case be restored in place of the aor. or pres. infinitive. In one passage at least it is clear that all MSS. are corrupt, for in Π 830 *ἄξειν* shews that we must read *κεραϊξέμεν* for *κεραϊζέμεν*. See H. G. § 238, where it is said that "no similar correction can be made in *Il.* xiii. 666-8, *Od.* xv. 214." In the latter of these cases the infin. is *ἰέναι*, which may be a future; in the former it has been suggested that 666 may be parenthetical, and *φθίσθαι* epexegetic of *κῆρα*. But in δ 254, which is not mentioned either by Cobet or Monro, we appear to have an irreducible case, *ὤμοσα . . . μὴ μὲν ἀναφῆναι*. This is sufficient to establish the *possibility* of the use of the aor. infin.; and this once admitted, there is no sufficient reason to read *παύσεσθαι* here against all authority. Unfortunately MSS. are by no means consistent; A gives *τίσεσθαι* in 28, *τίσασθαι* in the precisely similar 366. There is still the possibility of translating "hoping that they had now got to an end"; but this is hardly simple enough for Homer: compare *φρονέω διακρινθήμεναι* above (98).

115. **ἀλλήλων** refers to *τεύχεα*, and **ἀμφίς** means "there was but little ground (uncovered) between the heaps of arms." (This interpretation is clearly established by Buttm. *Lex. s.v.* *ἀμφίς*, as against the tradition that *ἀλλήλων* referred to Trojans and Achaians, so that *ἄρουρα* meant the *μεταίχμιον* between the armies.) See also note on Η 342.

120. **οἰσέμεναι**, aor. as 103. La R. strangely makes it fut., saying that the infin. of these aor. forms is not used; a very unwarrantable assertion in the face of Ψ 111, 564, Ω 663, and four or five other passages. He seems hardly to be conscious of any distinction in sense between the fut. and aor. infin.

121. Iris is introduced as acting on her own mere motion, against the usual rule that she only goes at the bidding of the gods. But cf. Ψ 199, Β 786.

124. Cf. Ζ 252. **Λαοδίκην**, acc. for dat. by attraction to the case of the relative.

126. **δίπλακα**, apparently "large enough to be worn double": cf. Κ 134, Ω 230, ν 224, τ 226. **ἐνέπασσεν** must mean "embroidered," and cannot be simultaneous with the weaving, though the expression, which is not very exact, seems to imply it; but the Jacquard loom was not invented in Homeric times. For other instances of similar work compare Ξ 179, Χ 441 (where there is, as here, a variant *μαρμαρέην* for *πορφυρέην*). Helbig (*Hom. Ep.* p. 153) shews that the use of richly embroidered garments belongs to the early period, while Greece was still under the influence of Asiatic arts, and ceased in the fifth century. One cannot but be reminded of the Bayeux tapestry, on which the ladies of Normandy embroidered their duke's victories.

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οὓς ἕθεν εἵνεκ' ἔπασχον ὑπ' Ἄρηος παλαμάων.
ἀγχοῦ δ' ἱσταμένη προσέφη πόδας ὠκέα Ἶρις·
"δεῦρ' ἴθι, νύμφα φίλη, ἵνα θέσκελα ἔργα ἴδηαι
Τρώων θ' ἱπποδάμων καὶ Ἀχαιῶν χαλκοχιτώνων·
οἳ πρὶν ἐπ' ἀλλήλοισι φέρον πολύδακρυν Ἄρηα
ἐν πεδίῳ, ὀλοοῖο λιλαιόμενοι πολέμοιο,
οἱ δὴ νῦν ἕαται σιγῇ, πόλεμος δὲ πέπαυται,
ἀσπίσι κεκλιμένοι, παρὰ δ' ἔγχεα μακρὰ πέπηγεν.
αὐτὰρ Ἀλέξανδρος καὶ ἀρηΐφιλος Μενέλαος
μακρῇς ἐγχείῃσι μαχήσονται περὶ σεῖο·
τῷ δέ κε νικήσαντι φίλη κεκλήσῃ ἄκοιτις."
ὣς εἰποῦσα θεὰ γλυκὺν ἵμερον ἔμβαλε θυμῷ
ἀνδρός τε προτέροιο καὶ ἄστεος ἠδὲ τοκήων.
αὐτίκα δ' ἀργεννῇσι καλυψαμένη ὀθόνῃσιν
ὡρμᾶτ' ἐκ θαλάμοιο τέρεν κατὰ δάκρυ χέουσα,
οὐκ οἴη, ἅμα τῇ γε καὶ ἀμφίπολοι δύ' ἕποντο,
Αἴθρη Πιτθῆος θυγάτηρ Κλυμένη τε Βοῶπις.

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128. **ἕθεν**: orthotone, not enclitic, because it refers to the subject of the principal sentence, *sui causa*.

130. **νύμφα** is the name by which to this day a Greek woman calls her brother's wife. It is no doubt an Aeolic form (see Hinrichs, *Aeol.* p. 93); the statement of Schol. A, Ἰωνικὰ νύμφα τόλμα, is not borne out by tradition as far as the former word is concerned. Compare δ 743 with Merry and Riddell's note, and H. G. § 92. It appears to be the only fem. α- stem in Homer which forms the voc. differently from the nom. **θέσκελα,** a word of uncertain derivation. Curtius refers it to root *sek*, σεπ, *say* (θέ-σκ-ελα), comparing θεσ-φα-τος (or rather θε-σπέ-σιος). The old derivation θεοῖς ἴκελος (root Ϝικ) is obviously impossible.

132. The first **οἵ** is relative, the second (134) demonstrative. Observe the rhyme in 133, a "Leonine" verse. For the form **ἕαται** *v.* Curt. *Vb.* i. 97: it is for *ἥσ-αται = ἧσ-νται: ἕατο occurs Η 414, cf. ἧντο, 153.

138. **κε** is very rarely found with a partic. in H.: this is probably the only case (except 255), and even here it might possibly go with **κεκλήσῃ**, but only by violence. Mr. Monro takes it so, however, and says that "the use" (of κεν, or of ἄν only?) "with the participle is wholly post-Homeric," H. G. § 362, 8.

140. **τοκήων,** Leda and Tyndareos, though the latter was only her putative father, *v.* 199, 426, δ 184: the legends vary as to the paternity of the children of Leda, *v.* λ 298 (Merry and R.'s note).

141. **ὀθόνη,** linen veil; *v.* Σ 595. **καλυψαμένη,** this reflexive use of the middle, in which the agent is the *direct* object of the action, is comparatively rare: H. G. § 8 (2).

142. **τέρεν,** round: Lat. *ter-es*. The word is used by H. (1) of flesh, Δ 237, Ν 553, Ξ 406; (2) of tears, Γ 142, Π 11, Τ 323, π 332; (3) of leaves, Ν 180, μ 357; (4) ἄνθεα ποίης, ι 449. The ordinary explanation, "tender," does not suit either (1) or (2), for the flesh to which it is applied is always that of stalwart warriors, not of women or children: it rather indicates the firm rounded muscles (cf. Lat. *tor-us*). As applied to leaves and bloom it means "swelling with sap," full of fresh life (so Goebel, *Lexil.* ii. 406).

144. Aithre daughter of Pittheus was, according to the legend, mother of Theseus. But it is impossible to suppose that she is meant here: ἀπιθανὸν γάρ ἐστιν Ἑλένης ἀμφίπολον εἶναι τὴν οὕτως ὑπεραρχαίαν, ἣν οὐκ ἐκποιεῖ (it is not possible) ζῆν διὰ τὸ μῆκος τοῦ χρόνου (Schol. A). A legend is quoted from Hellanikos that Peirithoos and Theseus stole Helen when a child; and that in

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αἶψα δ' ἔπειθ' ἵκανον, ὅθι Σκαιαὶ πύλαι ἦσαν.
  οἱ δ' ἀμφὶ Πρίαμον καὶ Πάνθοον ἠδὲ Θυμοίτην
Λάμπον τε Κλυτίον θ' Ἱκετάονά τ' ὄζον Ἄρηος,
Οὐκαλέγων τε καὶ Ἀντήνωρ, πεπνυμένω ἄμφω,
εἵατο δημογέροντες ἐπὶ Σκαιῇσι πύλῃσιν,
γήραϊ δὴ πολέμοιο πεπαυμένοι, ἀλλ' ἀγορηταὶ
ἐσθλοί, τεττίγεσσιν ἐοικότες, οἵ τε καθ' ὕλην
δενδρέῳ ἐφεζόμενοι ὄπα λειριόεσσαν ἱεῖσιν·
τοῖοι ἄρα Τρώων ἡγήτορες ἧντ' ἐπὶ πύργῳ.
οἱ δ' ὡς οὖν εἴδονθ' Ἑλένην ἐπὶ πύργον ἰοῦσαν,
ἦκα πρὸς ἀλλήλους ἔπεα πτερόεντ' ἀγόρευον·
"οὐ νέμεσις Τρῶας καὶ ἐυκνήμιδας Ἀχαιοὺς

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return for the outrage her two brothers captured Aithre and made her a slave. But this may have only been manufactured to suit the present passage, and the coincidence of names must be regarded as purely accidental, unless, which is equally likely, this line is interpolated in allusion to the legend: so Ar., who athetized it. **βοῶπις** is elsewhere applied only to Hera, except in Η 10 and Σ 40, of which the latter is a doubtful passage; it arose no doubt at first in the time when the gods had animal shape, Hera being a cow-goddess. Hence the use of the epithet for a mortal woman marks a time when the old tradition had quite died out.

149. Döderlein argues that Ukalegon and Antenor were the two *δημογέροντες*, "quasi tribuni plebis," appointed to wait upon Priam and his suite as representatives of the popular party. Antenor certainly appears as an opponent of the royal power in Η 347; but such an idea is quite unsupported by any other passage, and implies political development far beyond that of the Iliad. It is more reasonable to suppose that *οἱ ἀμφὶ Πρ. κ.τ.λ.* means "the party consisting of" Priam and the others, so that Panthoos, etc., are all included among the *δημογέροντες*, and that the last two names are for the sake of variety put grammatically in the nominative case, in which logically all the preceding may be considered to be. The idiom by which a man is thus included among *οἱ ἀμφὶ* him is of course familiar in Attic prose, and is found in H. also, Β 445, Ζ 436, Δ 295, Ο 301, etc. Indeed in later Greek *οἱ ἀμφὶ Πρίαμον* might = *Πρίαμος*, and even in Herod. *οἱ ἀμφὶ Μεγαρέας* = *οἱ Μεγαρέες* (9, 69). **δημογέρων** recurs only Λ 372, and there it is used of a *king*.

152. **λειριόεσσαν**: it is hard to say how a voice can be "lily-like." Commentators generally are content to say that the idea of delicacy is transferred from the flower to the sound. The Schol. explain *ἐπιθυμητήν, ἡδεῖαν*. It is true that the Greeks felt particular pleasure in the voice of the cicada; but here, instead of such epithets, we should rather expect one meaning "shrill" or "incessant." The word is applied to the skin in Ν 830, but the lily is not elsewhere mentioned by H. It looks as though some archaic word had been corrupted into a more familiar form; but it is hardly safe to trust to the gloss of Hesych., who explains *λειρός*· by *ἰσχνός* (Paley). Later poets frequently apply the epithet to sound, but that is probably only a reminiscence of this passage. For **δενδρέῳ** Zen. read **δένδρει**, which Christ accepts, cf. the Attic *δένδρεσι*, but *δένδρεον* is established in Χ 437, δ 458. *δένδρεα* and *δενδρέων*, the only other forms, are ambiguous.

153. **ἧντο**, a unique form for *εἵατο*, or rather *ἥατο*, *v.* Curt. *Vb.* 97, who says "it is perhaps one of the criteria for the later origin of the *τειχοσκοπία*" (why?).

Lessing, in a well-known passage of the *Laokoon* (ch. xxi.), quotes the admiration of the old men as a supreme instance of the manner in which poetry can convey the idea of exceeding personal beauty without any attempt to describe a single feature.

156. **οὐ νέμεσις**, "there is no place

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τοιῇδ' ἀμφὶ γυναικὶ πολὺν χρόνον ἄλγεα πάσχειν·
αἰνῶς ἀθανάτῃσι θεῇς εἰς ὦπα ἔοικεν.
ἀλλὰ καὶ ὧς, τοίη περ ἐοῦσ', ἐν νηυσὶ νεέσθω,
μηδ' ἡμῖν τεκέεσσί τ' ὀπίσσω πῆμα λίποιτο."
ὣς ἄρ' ἔφαν, Πρίαμος δ' Ἑλένην ἐκαλέσσατο φωνῇ·
"δεῦρο πάροιθ' ἐλθοῦσα, φίλον τέκος, ἵζευ ἐμεῖο,
ὄφρα ἴδῃ πρότερόν τε πόσιν πηούς τε φίλους τε·
οὔ τί μοι αἰτίη ἐσσί, θεοί νύ μοι αἴτιοί εἰσιν,
οἵ μοι ἐφώρμησαν πόλεμον πολύδακρυν Ἀχαιῶν·
ὥς μοι καὶ τόνδ' ἄνδρα πελώριον ἐξονομήνῃς,
ὅς τις ὅδ' ἐστὶν Ἀχαιὸς ἀνὴρ ἠύς τε μέγας τε.
ἦ τοι μὲν κεφαλῇ καὶ μείζονες ἄλλοι ἔασιν,
καλὸν δ' οὕτω ἐγὼν οὔ πω ἴδον ὀφθαλμοῖσιν
οὐδ' οὕτω γεραρόν· βασιλῆι γὰρ ἀνδρὶ ἔοικεν."
τὸν δ' Ἑλένη μύθοισιν ἀμείβετο, δῖα γυναικῶν·
"αἰδοῖός τέ μοί ἐσσι, φίλε ἑκυρέ, δεινός τε·
ὡς ὄφελεν θάνατός μοι ἁδεῖν κακός, ὁππότε δεῦρο
υἱέϊ σῷ ἑπόμην, θάλαμον γνωτούς τε λιποῦσα
παῖδά τε τηλυγέτην καὶ ὁμηλικίην ἐρατεινήν.
ἀλλὰ τά γ' οὐκ ἐγένοντο· τὸ καὶ κλαίουσα τέτηκα.
τοῦτο δέ τοι ἐρέω, ὅ μ' ἀνείρεαι ἠδὲ μεταλλᾷς·
οὗτός γ' Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων,
ἀμφότερον, βασιλεύς τ' ἀγαθὸς κρατερός τ' αἰχμητής·

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for indignation that," as Ξ 80, α 350: so *νεμεσσητόν* Γ 410, etc.

160. **λίποιτο,** remain, as I 437. **πῆμα,** in apposition, as 51, etc.

162. The order is *δεῦρο ἐλθοῦσα ἵζευ πάροιθ' ἐμεῖο*, and **ὡς** (166) is co-ordinated with **ὄφρα ἴδῃ**, 164-5 being parenthetical. **πηούς,** kinsfolk by marriage, explained by θ 582, *γαμβρὸς ἢ πενθερός, οἵ τε μάλιστα | κήδιστοι τελέθουσι μεθ' αἷμά τε καὶ γένος αὐτῶν*. It may mean "*acquired* relations" (*πέπαμαι*).

168. **καὶ μείζονες ἄλλοι** go together, "also others taller, and that by a head."

170. **γεραρόν,** majestic, only here and 211: see Curt. *Et.* 129 *b*.

172. **φίλε** (σϝ)**εκυρέ,** cf. B 831.

173. **θάνατος ... ἁδεῖν,** a curious phrase apparently founded on the familiar *ἥνδανε βουλή*. The neglect of the ϝ of **ἁδεῖν** (*svad-*) is very rare (*με ϝαδεῖν*, Bentley; *με ἑλεῖν*, Nauck).

175. **παῖδα,** sc. Hermione, δ 14. **τηλυγέτην**: the explanation of this much disputed word which now seems to be the most generally accepted is that given by Savelsberg in the *Rhein. Mus.*, 1853, p. 441. It is explained at length by Merry and R. on δ 11. The conclusion there arrived at is that the word means *adolescens*, lit. "grown big," from **τῆλυς* = great, and that it indicates an age of from thirteen to twenty or thereabouts. This suits the statement of Sophokles as quoted by the Schol. on δ 4, and Eustath., who say that Hermione was given in marriage while Helen was in Troy, so that she could not have been very young when her mother left her.

178. **οὗτος** is "anaphoric" not "deictic"; in other words it means "he of whom you ask," not "this warrior whom you see."

179. This was a favourite line of Alexander's. **ἀμφότερον,** exactly our idiom, "*both* a good king *and*."

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δαὴρ αὖτ᾽ ἐμὸς ἔσκε κυνώπιδος, εἴ ποτ᾽ ἔην γε."
ὣς φάτο, τὸν δ᾽ ὁ γέρων ἠγάσσατο φώνησέν τε·
"ὦ μάκαρ Ἀτρεΐδη, μοιρηγενές, ὀλβιόδαιμον,
ἦ ῥά νύ τοι πολλοὶ δεδμήατο κοῦροι Ἀχαιῶν.
ἤδη καὶ Φρυγίην εἰσήλυθον ἀμπελόεσσαν·
ἔνθα ἴδον πλείστους Φρύγας ἀνέρας αἰολοπώλους,
λαοὺς Ὀτρῆος καὶ Μύγδονος ἀντιθέοιο,
οἵ ῥα τότ᾽ ἐστρατόωντο παρ᾽ ὄχθας Σαγγαρίοιο·
καὶ γὰρ ἐγὼν ἐπίκουρος ἐὼν μετὰ τοῖσιν ἐλέχθην
ἤματι τῷ, ὅτε τ᾽ ἦλθον Ἀμαζόνες ἀντιάνειραι·
ἀλλ᾽ οὐδ᾽ οἱ τόσοι ἦσαν, ὅσοι ἑλίκωπες Ἀχαιοί."
δεύτερον αὖτ᾽ Ὀδυσῆα ἰδὼν ἐρέειν᾽ ὁ γεραιός·
"εἴπ᾽ ἄγε μοι καὶ τόνδε, φίλον τέκος, ὅς τις ὅδ᾽ ἐστίν,
μείων μὲν κεφαλῇ Ἀγαμέμνονος Ἀτρεΐδαο,
εὐρύτερος δ᾽ ὤμοισιν ἰδὲ στέρνοισιν ἰδέσθαι.
τεύχεα μέν οἱ κεῖται ἐπὶ χθονὶ πουλυβοτείρῃ,
αὐτὸς δὲ κτίλος ὣς ἐπιπωλεῖται στίχας ἀνδρῶν·
ἀρνειῷ μιν ἐγώ γε ἐΐσκω πηγεσιμάλλῳ,
ὅς τ᾽ οἰῶν μέγα πῶυ διέρχεται ἀργεννάων."
τὸν δ᾽ ἠμείβετ᾽ ἔπειθ᾽ Ἑλένη Διὸς ἐκγεγαυῖα·

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180. **εἴ ποτ᾽ ἔην γε**, this phrase occurs in five other places, viz. Λ 762, Ω 426, *ο* 268, *τ* 315, *ω* 289. It is always, except in Ω and *ω*, preceded by some form of *εἶναι*. The meaning seems to be "if indeed it is not all a dream," *si unquam fuit quod non est amplius*, i.e. *si recte dici potest fuisse quod ita sui factum est dissimile ut fuisse nunquam credas*, G. Hermann. The doubt expressed is of course only a rhetorical way of emphasizing the bitter contrast between the past and the present. It is perhaps a case of the interjectional use of *εἰ*, as in *εἰ δ᾽ ἄγε*, "well, I suppose he was!" Curtius' objections to this explanation (*Stud.* i. 2, 286) are therefore unfounded, and we need not follow him in altering the phrase to **ἦ** *ποτ᾽ ἔην γε*, "*surely* once he was."

182. **μοιρηγενές**, "child of fortune," born to a happy fate. Döderlein explains "born for destruction (of enemies)," on the ground that *μοῖρα* means *evil* fate. But this is only the case in phrases like *μοῖραι θανάτοιο* and others; in *υ* 76 it is opposed to *ἀμμορίη*, and clearly means "good fortune": *μοίρῃ γενόμενος* would answer to the *κακῇ αἴσῃ τέκον* of A 418.

183. **δεδμήατο**, *i.e.* "are, as I now see, subject to you"; the plpf. being used like the imperf. in *ἤμελλον*, *ἦν* (*ἄρα*), etc.

185. The rhythm shows that *Φρύγας ἀνέρας* go closely together. **αἰολοπώλους**, cf. *πόδας αἰόλος ἵππος* T 404, with nimble horses. **πλείστους** is predicate, with *ἴδον*.

188. **ἐλέχθην**, either "was numbered among them" (*λεγ-*) or "lay down (bivouacked) among them" (*λεχ-*). The same ambiguity is found in Θ 519, I 67. H. mentions the Amazons once again, Z 186.

196. **κτίλος**, the ram who leads the flock, "bell wether": the simile is given again, at full length, in N 492. In later Greek the word seems to be used only as an adj. = tame; its origin is doubtful. See Curt. *Et.* no. 78. It is better not to mention Bentley's unfortunate emendation of this line.

197. **πηγεσιμάλλῳ**, thick-fleeced; cf. *πηγός* of horses and waves, I 124, *ε* 388. The formation of the word is hard to explain; the analogy of *ταννσίπτερος*, *ἑλκεσίπεπλος*, *ταμεσίχροος*, *ἀερσίποδες*, and many others, shows that it must be derived from the verb-stem *πηγ-*, not from *πηγός*. H. G. § 124 *c*.

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"οὗτος δ' αὖ Λαερτιάδης πολύμητις Ὀδυσσεύς,
ὃς τράφη ἐν δήμῳ Ἰθάκης κραναῆς περ ἐούσης
εἰδὼς παντοίους τε δόλους καὶ μήδεα πυκνά."
τὴν δ' αὖτ' Ἀντήνωρ πεπνυμένος ἀντίον ηὔδα·
"ὦ γύναι, ἦ μάλα τοῦτο ἔπος νημερτὲς ἔειπες·
ἤδη γὰρ καὶ δεῦρό ποτ' ἤλυθε δῖος Ὀδυσσεύς,
σεῦ ἕνεκ' ἀγγελίης, σὺν ἀρηιφίλῳ Μενελάῳ·
τοὺς δ' ἐγὼ ἐξείνισσα καὶ ἐν μεγάροισι φίλησα,
ἀμφοτέρων δὲ φυὴν ἐδάην καὶ μήδεα πυκνά.
ἀλλ' ὅτε δὴ Τρώεσσιν ἐν ἀγρομένοισιν ἔμιχθεν,
στάντων μὲν Μενέλαος ὑπείρεχεν εὐρέας ὤμους,
ἄμφω δ' ἑζομένω, γεραρώτερος ἦεν Ὀδυσσεύς.
ἀλλ' ὅτε δὴ μύθους καὶ μήδεα πᾶσιν ὕφαινον,
ἦ τοι μὲν Μενέλαος ἐπιτροχάδην ἀγόρευεν,

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201. **δήμῳ**, "realm" in local sense, *v.* B 547. **περ**, the idea seems to be, "poor though the soil of Ithaka be, yet it has succeeded in producing a great man." Cf. δ 605.

206. **ἀγγελίης** *ἀντὶ τοῦ ἄγγελος*, Ar., a much disputed doctrine. In the present passage we may perfectly well take **ἀγγ.** as governed by *ἕνεκα* (as π 334, *τῆς αὐτῆς ἕνεκ' ἀγγελίης*) and **σεῦ** as an objective gen. after it (as κ 245, *ἀγγελίην ἑτάρων ἐρέων*). So Δ 384, *ἀγγελίην ἐπὶ Τυδῆ στεῖλαν Ἀχαιοί*, is ambiguous, for we may read *ἔπι* for *ἐπί*: and Λ 140, *Μενέλαον . . . ἀγγελίην ἐλθόντα*, with the analogy of *ἐξεσίην ἐλθόντι* Ω 235, φ 20. But in Ν 252, *ἦέ τευ ἀγγελίης μετ' ἔμ' ἤλυθες*; Ο 640, *ὃς Εὐρυσθῆος ἄνακτος ἀγγελίης οἴχνεσκε βίῃ Ἡρακληείῃ*, we must either make the word a nom. with Ar., or read *ἀγγελίην* with Zenod., or extend the "causal" use of the genitive beyond all analogy, even in the freedom of Homeric usage. The termination *-ης* for *-ας* after a vowel in masculines is very rare in H. (cf. *Τειρεσίας Αὐγείας*, etc.): *ταμίης* is perhaps the only instance; this also has the fem. *ταμίη*, only in the concrete sense, not abstract like *ἀγγελίη*. Nor is there in H. any other instance of the appellative termination *-ίας*, common though it was afterwards. It may be said therefore that the evidence is insufficient for a positive decision, but is on the whole against the Aristarchean doctrine. It is of course possible that the nom. may have been formed by a misunderstanding of the ambiguous passages or similar phrases, but in the case of a word which was so familiar in all periods of the Greek language this is in the highest degree improbable.

209. **ἀγρομένοισι**, sc. when they first made their appearance in the *ἀγορά*.

210. **στάντων** seems to refer to the whole multitude; the dignity of Odysseus is emphasized by his being more stately, when they sat down, even than the man whose shoulders stood out not only above his, but above all the Trojans. **ὑπείρεχεν** is here intrans., with gen., as *ἠέλιος ὑπερέσχεθε γαίης* Λ 735: *ὑπερέχειν* in the trans. sense means "to hold over," *e.g.* B 426, a sense which does not suit this passage.

211. There is an anacoluthon here; the construction is just like Κ 224, *σύν τε δύ' ἐρχομένω καί τε πρὸ ὁ τοῦ ἐνόησεν*. In both cases the sentence begins as if *ἄμφω-(δύο)* were to be continued in distributive apposition (*ἀπὸ ὅλου εἰς μέρη*) by an *ὁ μέν . . . ὁ δέ* (as σ 95, *δὴ τότ' ἀνασχομένω ὁ μὲν ἤλασε δεξιὸν ὦμον* | *Ἶρος, ὁ δ' αὐχέν' ἔλασσεν*). But here the second member is forgotten altogether; in Κ the two are run together into *πρὸ ὁ τοῦ*. Cf. also μ 73, *οἱ δὲ δύω σκόπελοι ὁ μέν . . .* followed by *τὸν δ' ἕτερον* 101. Zenod. read *ἑζομένων*, apparently regarding *ἄμφω* as indeclinable (it is not found in H. except in nom. and acc.)

213. **ἐπιτροχάδην**, fluently (as σ 26), not stumbling for want of words; it is explained by the whole of what follows, **παῦρα** being taken up by *οὐ πολύμυθος*, and **λιγέως** (which seems to mean *clear*

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παῦρα μέν, ἀλλὰ μάλα λιγέως, ἐπεὶ οὐ πολύμυθος,
οὐδ' ἀφαμαρτοεπής· ἢ καὶ γένει ὕστερος ἦεν.
ἀλλ' ὅτε δὴ πολύμητις ἀναΐξειεν Ὀδυσσεύς,
στάσκεν, ὑπαὶ δὲ ἴδεσκε κατὰ χθονὸς ὄμματα πήξας,
σκῆπτρον δ' οὔτ' ὀπίσω οὔτε προπρηνὲς ἐνώμα,
ἀλλ' ἀστεμφὲς ἔχεσκεν, ἀΐδρεϊ φωτὶ ἐοικώς·
φαίης κε ζάκοτόν τέ τιν' ἔμμεναι ἄφρονά τ' αὔτως.
ἀλλ' ὅτε δὴ ὄπα τε μεγάλην ἐκ στήθεος εἵη
καὶ ἔπεα νιφάδεσσιν ἐοικότα χειμερίῃσιν,
οὐκ ἂν ἔπειτ' Ὀδυσῆΐ γ' ἐρίσσειε βροτὸς ἄλλος·
οὐ τότε γ' ὧδ' Ὀδυσῆος ἀγασσάμεθ' εἶδος ἰδόντες."
τὸ τρίτον αὖτ' Αἴαντα ἰδὼν ἐρέειν' ὁ γεραιός·
"τίς τ' ἄρ' ὅδ' ἄλλος Ἀχαιὸς ἀνὴρ ἠΰς τε μέγας τε,
ἔξοχος Ἀργείων κεφαλήν τε καὶ εὐρέας ὤμους;"
τὸν δ' Ἑλένη τανύπεπλος ἀμείβετο, δῖα γυναικῶν·
"οὗτος δ' Αἴας ἐστὶ πελώριος, ἕρκος Ἀχαιῶν·
Ἰδομενεὺς δ' ἑτέρωθεν ἐνὶ Κρήτεσσι θεὸς ὣς

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in utterance) by *οὐδ' ἀφαμαρτοεπής*, "no stumbler in words either" (cf. λ 511, *οὐχ ἡμάρτανε μύθων*, and N 824, *ἀμαρτοεπές*). *I.e.* Menelaos spoke concisely, but what he did say he said clearly and without stumbling.

215. **εἰ καί**, most MSS.; but A has **ἤ**, and the Aristarcheans seem only to have hesitated between *ἤ* and *ἦ*: their testimony is however of less importance because they considered *ἤ* as virtually identical with *εἰ*, and the MSS. continually confuse the two words. But *ἦ* is justified by X 280, *ἦ τοι ἔφης γε*, "*yet surely* thou saidst so"; so also Π 61, H 393. See H. G. § 338.

216. **ἀναΐξειεν**, whenever he rose to speak, *στάσκεν* being iterative. **ὑπαί** = "down" only here: the original sense seems to have been "upwards." (H. G. § 201: "even in Il. 3, 217 it is the *face* that is bent downwards; cp. Il. 19, 17," which is hardly clear, seeing his eyes are "fixed upon the ground"; *ὑπὸ βλεφάρων*, "from under the eyelids," is quite different.) For *κατά* with gen. = down upon, cf. Π 123, and H. G. § 213.

220. **ζάκοτον**: the idea seems to be what we call "sulky"; *κότος* implies resentment rather than open anger, and is thus contrasted with *χόλος* in A 82. Odysseus, by not employing the outward signs of appeal and persuasion, looks like a man who in deep resentment chooses to hold aloof from his fellows. For **φαίης κε** = *diceres, crederes*, cf. 392, Δ 429, O 697, etc. **αὔτως**, a mere simpleton: A 133.

221. **εἵη**, so best MSS. (*εἴη* A, an obvious slip): *al.* *ἵει*, but the opt. is supported by *ἀναΐξειεν* above.

224 comes in awkwardly here. It must mean "then we no longer thought of being surprised at the meanness of his appearance." Giseke would put it after 220, interpreting "then we did not so much admire his aspect." The double neglect of the ϝ is suspicious, especially in root ϝιδ.

227. **τε καί**, so Ar. MSS. *ἠδ'*. See Ahrens, *Beitr.* i. 732; he would read *καί* simply, the length being preserved by the bucolic diaeresis.

228. **τανύπεπλος**, as a comparison of the other compounds of *τανυ-* shews, cannot mean "with long robes." It may mean either "with thin robes" and refer to fineness of material as in Lat. *tenu-is*; or, as Helbig argues (*Hom. Ep.* pp. 132 *ff.*), "with *straight* (stretched) robes," thus alluding to the straight lines and smooth surfaces which distinguished early Greek drapery, as he shews, from the flowing curves and folds of the classical period. Cf. note on *ἑκταδίη*, K 134.

230. It is remarkable that Aias should be dismissed in one line, and Diomedes

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ἕστηκ', ἀμφὶ δέ μιν Κρητῶν ἀγοὶ ἠγερέθονται.
πολλάκι μιν ξείνισσεν ἀρηΐφιλος Μενέλαος
οἴκῳ ἐν ἡμετέρῳ ὁπότε Κρήτηθεν ἵκοιτο.
νῦν δ' ἄλλους μὲν πάντας ὁρῶ ἑλίκωπας Ἀχαιούς,
οὕς κεν ἐῢ γνοίην καί τ' οὔνομα μυθησαίμην·
δοιὼ δ' οὐ δύναμαι ἰδέειν κοσμήτορε λαῶν,
Κάστορά θ' ἱππόδαμον καὶ πὺξ ἀγαθὸν Πολυδεύκεα,
αὐτοκασιγνήτω, τώ μοι μία γείνατο μήτηρ.
ἢ οὐχ ἑσπέσθην Λακεδαίμονος ἐξ ἐρατεινῆς,
ἢ δεύρω μὲν ἕποντο νέεσσ' ἔνι ποντοπόροισιν,
νῦν αὖτ' οὐκ ἐθέλουσι μάχην καταδύμεναι ἀνδρῶν,
αἴσχεα δειδιότες καὶ ὀνείδεα πόλλ', ἅ μοι ἐστιν."
ὣς φάτο, τοὺς δ' ἤδη κάτεχεν φυσίζοος αἶα
ἐν Λακεδαίμονι αὖθι, φίλῃ ἐν πατρίδι γαίῃ.
κήρυκες δ' ἀνὰ ἄστυ θεῶν φέρον ὅρκια πιστά,
ἄρνε δύω καὶ οἶνον ἐΰφρονα, καρπὸν ἀρούρης,
ἀσκῷ ἐν αἰγείῳ· φέρε δὲ κρητῆρα φαεινὸν

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altogether omitted: the name of the latter indeed does not occur at all before Δ 365, except in the Catalogue, B 563, 567, and he drops entirely out of the action after Λ, except in the games in Ψ and one speech in Ξ (109 *sqq.*). It is not impossible that Idomeneus was introduced into the Iliad after the first draft, and has here supplanted the description of the more famous warriors.]

235. **γνοίην**, "I could recognise and name," a sort of assimilation of the first clause to the second, for "whom I recognise and could name" (Mr. Monro).

237. For another (post-Homeric ?) legend of Kastor and Polydeukes *v.* λ 300 *sqq.*, the only other place where they are mentioned in H. That passage is clearly inconsistent with 243-4, as they are said to have shared immortality after death by alternate days.

238. **αὐτοκασιγνήτω** according to the grammarians means "whole brothers"; we have not evidence enough of the early forms of the Dioskuri myth to say if Homer regarded them both as children of Zeus; in λ they are distinctly made sons of Tyndareos, and it is probable that Helen herself may have been to H. really his daughter, and only in a more distant degree descended from Zeus. But see on 140. **μία** = ἡ αὐτή as T 293: **μοι** goes with it, "the same as me."

240. **δεύρω** only here for δεῦρο; the quantity of the last syllable is however merely due to the ictus, and we should write δεῦρο. Cf. δύω by δύο. If we write **ἦ—ἦ** with Nikanor, the two suppositions take the form of alternative assertions; Herodianus preferred **ἦ—ἦ** when we must put a note of interrogation after ἐστιν. See H. G. § 340.

241. **αὖτε** = δέ, αὐτάρ, A 237, etc.

242. **αἴσχεα, ὀνείδεα**, in objective sense, the insults and revilings of men.

243. Observe the way—to our idea inappropriate—in which the conventional epithet φυσίζοος is introduced.

244. **αὖθι**, "there," *i.e.* in their own place. For **φίλῃ** Zenod. read ἑῇ, "their," which was probably rejected by Ar. on the ground that ἑός could not be used for the 3d pers. plural. See on A 393.

245. **ὅρκια** here and 269, "oath-offerings," including wine as well as victims; in the phrase ὅρκια τάμνειν, 252, the victims alone are signified, properly speaking; but the original signification of the phrase became so conventional that ultimately ὅρκια = a treaty, *e.g.* Δ 269, and even the sing. ὅρκιον is found, Δ 158. Buttmann has an excellent article on the Greek conception of oaths (*Lexil. s.v.*).

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κῆρυξ Ἰδαῖος ἠδὲ χρύσεια κύπελλα·
ὤτρυνεν δὲ γέροντα παριστάμενος ἐπέεσσιν·
“ὄρσεο, Λαομεδοντιάδη, καλέουσιν ἄριστοι
Τρώων θ' ἱπποδάμων καὶ Ἀχαιῶν χαλκοχιτώνων
ἐς πεδίον καταβῆναι, ἵν' ὅρκια πιστὰ τάμητε·
αὐτὰρ Ἀλέξανδρος καὶ ἀρηίφιλος Μενέλαος
μακρῇς ἐγχείῃσι μαχήσοντ' ἀμφὶ γυναικί·
τῷ δέ κε νικήσαντι γυνὴ καὶ κτήμαθ' ἕποιτο·
οἱ δ' ἄλλοι φιλότητα καὶ ὅρκια πιστὰ ταμόντες
ναίοιμεν Τροίην ἐριβώλακα, τοὶ δὲ νέονται
Ἄργος ἐς ἱππόβοτον καὶ Ἀχαιίδα καλλιγύναικα.”
ὣς φάτο, ῥίγησεν δ' ὁ γέρων, ἐκέλευσε δ' ἑταίροις
ἵππους ζευγνύμεναι· τοὶ δ' ὀτραλέως ἐπίθοντο.
ἂν δ' ἄρ' ἔβη Πρίαμος, κατὰ δ' ἡνία τεῖνεν ὀπίσσω·
πὰρ δέ οἱ Ἀντήνωρ περικαλλέα βήσετο δίφρον.
τὼ δὲ διὰ Σκαιῶν πεδίονδ' ἔχον ὠκέας ἵππους.
ἀλλ' ὅτε δή ῥ' ἵκοντο μετὰ Τρῶας καὶ Ἀχαιούς,
ἐξ ἵππων ἀποβάντες ἐπὶ χθόνα πουλυβότειραν
ἐς μέσσον Τρώων καὶ Ἀχαιῶν ἐστιχόωντο.
ὤρνυτο δ' αὐτίκ' ἔπειτα ἄναξ ἀνδρῶν Ἀγαμέμνων,
ἂν δ' Ὀδυσεὺς πολύμητις· ἀτὰρ κήρυκες ἀγαυοὶ
ὅρκια πιστὰ θεῶν σύναγον, κρητῆρι δὲ οἶνον
μίσγον, ἀτὰρ βασιλεῦσιν ὕδωρ ἐπὶ χεῖρας ἔχευαν,

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257. **ναίοιμεν,** as *ναίοιτε* 74; but for that line we might, with Faesi, supply *κε* from 255, unless indeed it goes with the participle (*v.* 138). **νέονται** in fut. sense.

259. **ἑταίροις,** so Ar. and Zenod. with best MSS.: al. *-ους*. The construction with dat. is common in H., and is found also in Attic: Thuc. 8, 38, etc. The rarity however of the short form of the dative, except when elided, is in favour of the accusative.

261. **τεῖνεν,** drew back so as to tighten them; they were tied to the front rail when there was no one in the car, E 262, etc.

262. Didymos (Schol. A) says *προκρίνει μὲν τὴν διὰ τοῦ ε γραφὴν* **βήσετο** (MS. *βήσετο*, with α written above), *πλὴν οὐ μετατίθησι ἀλλὰ διὰ τοῦ α γράφει ὁ Ἀρίσταρχος* (see also on I 222). There is no doubt that *βήσετο* is right; see on 103. It is possible that Ar.'s hesitation may have arisen from a doubt whether *βήσατο* might not here be used transitively like the active, in the sense "drove the chariot," and not from overdue regard to his authorities.

263. **Σκαιῶν** without *πυλῶν* only here. **ἔχον,** "drove," as often.

264. **μετά,** simply "to the place where they were."

265. **ἐξ ἵππων,** out of the chariot. *ἵπποι* is continually used in this sense, even with adjectives which properly apply only to the horses; *e.g.* P 504, *ἐπ' Ἀχιλλῆος καλλίτριχε βήμεναι ἵππω*.

270. The wine used in treaties was not mingled with water (*v.* B 341, Δ 159). The Schol. explain that here the Trojan and the Achaian wine is all mixed in one bowl, and the obvious typical significance of such an act renders the explanation most probable. Compare the scene of the oath in Verg. *Aen.* xii. 161 *sqq*.

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Ἀτρεΐδης δὲ ἐρυσσάμενος χείρεσσι μάχαιραν,
ἥ οἱ πὰρ ξίφεος μέγα κουλεὸν αἰὲν ἄωρτο,
ἀρνῶν ἐκ κεφαλέων τάμνε τρίχας· αὐτὰρ ἔπειτα
κήρυκες Τρώων καὶ Ἀχαιῶν νεῖμαν ἀρίστοις.
τοῖσιν δ' Ἀτρεΐδης μεγάλ' εὔχετο χεῖρας ἀνασχών·
"Ζεῦ πάτερ, Ἴδηθεν μεδέων, κύδιστε μέγιστε,
ἠέλιός θ', ὃς πάντ' ἐφορᾷς καὶ πάντ' ἐπακούεις,
καὶ ποταμοὶ καὶ γαῖα, καὶ οἳ ὑπένερθε καμόντας
ἀνθρώπους τίνυσθον, ὅτις κ' ἐπίορκον ὀμόσσῃ,

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271. **μάχαιρα,** the sacrificial knife, never mentioned by H. as a weapon, and not to be confused with the sword, *ξίφος* or *φάσγανον*. See note on Σ 597.

272. **ἄωρτο,** for this form see Curt. *Vb.* ii. 219. It is from *ἀείρω* (for *ἀϝερ-jω*, root *var*, to lift up, *Et.* no. 504), and is the only certain instance in the perf. pass. of the development of the *ε*- sound into the *ο*- sound, which is so common in the active, unless *ἐδήδοται*, χ 56, is genuine. For the sense "hung, dangled," cf. *παρηέρθη*, Π 341, and *ἀορτήρ*, Λ 31, etc.

273. This cutting off a lock of hair from the victims' heads is called *τρίχας ἀπάρχεσθαι* in the parallel pass., Τ 254; cf. ξ 422, *ἀπαρχόμενος κεφαλῆς τρίχας ἐν πυρὶ βάλλεν*. The hair is regarded as a foretaste of the victim, and was no doubt a devotion of the whole body to the gods (see 310). It is not burnt here, because no fire is used in the oath-sacrifice, the victims being buried. Every one of the chieftains takes a portion of the hair in order to participate in the sacrifice.

276. **Ζεῦ . . . ἠέλιος,** according to the rule, which is found in Sanskrit also, that "where two persons are addressed connected by *τε*, the second name is put in the nominative," H. G. § 164. But τ 406 is an exception, if the text is right, *γαμβρὸς ἐμὸς θύγατέρ τε*. For the oath compare Τ 258. Here Zeus is named the god of Ida, and the Rivers, which are local divinities, are included, no doubt because the Trojans are parties.

278. **καμόντας** used to be explained "those that have passed through the toil of life," as though *κεκμηκότες*, *laboribus functi*; or "men outworn," *ἀμενηνοί*, of the feeble shadows of the dead; Nägelsbach, "those that endured ill in life" = *δειλοὶ βροτοί* as opposed to the happy gods. But Classen explains "those that grew weary, succumbed to the toils of life" = *θανόντες*. This best suits the aor. part., and is now generally accepted; *v.* Merry on λ 476. The phrase recurs also Ψ 72, ω 14. **οἳ . . . τίνυσθον** must mean *Ζεύς τε καταχθόνιος καὶ ἐπαινὴ Περσεφόνεια* (Ι 457). We should have expected the *Ἐρινύες*, as in the parallel passage, Τ 259, *Ἐρινύες αἵ θ' ὑπὸ γαῖαν ἀνθρώπους τίνυνται, ὅ τίς κ' ἐπίορκον ὀμόσσῃ*. Zenod., who regarded the dual and plural as identical, said that the avengers were Minos, Rhadamanthos, and Aiakos, but this is certainly not Homeric. And even if, with some modern philologists, we hold that the plural was originally developed from the dual, and that in Homer there still are traces of their primitive identity, we should still have to read *οἳ* for *αἳ* if the Erinyes are to be brought in. (La Roche and Nauck would read *τίνυσθε*, holding that the change was needlessly made in order to avoid the hiatus, which is allowable in the caesura.) Nitzsch, in his note on λ (p. 184 *sqq.*), raises a more serious question as to this present passage. He says that the idea of punishment after death is entirely alien to Homer's conception of the underworld; vengeance for sins is taken by the gods in this life only. The punishments of Tityos, Tantalos, and Sisyphos (λ 576-600) occur in an interpolated passage. The two oaths (here and in Τ) are the only inconsistent places; and in Τ he would take *ὑπὸ γαῖαν* with *αἵ τε*, not with the verb, "Ye that, dwelling beneath the earth (for which see Ι 568), punish men," a possible construction, though a very harsh one. If this be so, it follows that *καμόντας* in this passage cannot be right. I do not see how the force of these objections can be either denied or explained away, and can only leave the problem unsolved.

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ὑμεῖς μάρτυροι ἔστε, φυλάσσετε δ' ὅρκια πιστά·
εἰ μέν κεν Μενέλαον Ἀλέξανδρος καταπέφνῃ,
αὐτὸς ἔπειθ' Ἑλένην ἐχέτω καὶ κτήματα πάντα,
ἡμεῖς δ' ἐν νήεσσι νεώμεθα ποντοπόροισιν·
εἰ δέ κ' Ἀλέξανδρον κτείνῃ ξανθὸς Μενέλαος,
Τρῶας ἔπειθ' Ἑλένην καὶ κτήματα πάντ' ἀποδοῦναι,
τιμὴν δ' Ἀργείοις ἀποτινέμεν, ἥν τιν' ἔοικεν,
ἥ τε καὶ ἐσσομένοισι μετ' ἀνθρώποισι πέληται.
εἰ δ' ἂν ἐμοὶ τιμὴν Πρίαμος Πριάμοιό τε παῖδες
τίνειν οὐκ ἐθέλωσιν Ἀλεξάνδροιο πεσόντος,
αὐτὰρ ἐγὼ καὶ ἔπειτα μαχήσομαι εἵνεκα ποινῆς
αὖθι μένων, εἵως κε τέλος πολέμοιο κιχείω."
ἦ καὶ ἀπὸ στομάχους ἀρνῶν τάμε νηλέι χαλκῷ.
καὶ τοὺς μὲν κατέθηκεν ἐπὶ χθονὸς ἀσπαίροντας,
θυμοῦ δευομένους· ἀπὸ γὰρ μένος εἵλετο χαλκός·
οἶνον δ' ἐκ κρητῆρος ἀφυσσόμενοι δεπάεσσιν
ἔκχεον, ἠδ' εὔχοντο θεοῖς αἰειγενέτῃσιν.
ὧδε δέ τις εἴπεσκεν Ἀχαιῶν τε Τρώων τε·
"Ζεῦ κύδιστε μέγιστε καὶ ἀθάνατοι θεοὶ ἄλλοι,

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285. **Τρῶας ἀποδοῦναι,** usually explained by an ellipse of *δότε*, a very unscientific resource. It is clearly a case of "the infin. for the imperative," however we explain that. This is one of the few cases where this infin. occurs for an imper. of the 3d person; in the 2d pers. the subject is put in the nom., Ε 124 *θαρσέων νῦν . . . μάχεσθαι*, Χ 259 *ὣς δὲ σὺ ῥέζειν*. We also have in the 3d pers. *ἡ δὲ . . . θεῖναι* Ζ 87-92, but this is after an interval of several lines. (In Ψ 247, quoted in H. G. § 291, *λίπησθε* shews that the 2d person is in the speaker's mind.) We must therefore either suppose that the accus. is employed when the 3d pers. is signified, or, which is not improbable, that *Τρῶες* is the right reading here, altered to suit the more familiar construction. But it may be remarked that a person directly addressed is vividly present to the speaker's mind as the *subject* of the verb, and hence naturally is in the nominative; but when he is only spoken of indirectly in a prayer, he becomes in a sense the *object* of the prayer; thus the Trojans here are regarded virtually as *objects* in relation to the gods of the oath, who are called upon to be the active parties. The accus. may thus to some extent be accounted for, and a certain sense is given to the "ellipse of *δότε*." Cf. also Β 413, Η 179, with η 312, ω 376 (1st pers.); and Τ 258 *sqq.*

287. **πέληται** goes closely with *μετά*, lit. "go about among men." Cf. *κλαγγὴ πέλει οὐρανόθι πρό*, Γ 3; *σέο δ' ἐκ τάδε πάντα πέλονται*, Ν 632; *αἶσχος λώβη τε μετ' ἀνθρώποισι πέλοιτο*, σ 225, where the nouns are subjects, as here, not predicates. For the pure subj. in a relative final clause see H. G. § 232.

289. Observe the very rare use of **οὐ** after *εἰ ἂν* with subjunctive; the negative appears to go very closely with the verb, as *οὐκ εἰῶσι*, Υ 139. H. G. § 316 *ad fin.* **Ἀλεξάνδροιο πεσόντος** does not seem to be quite a gen. absolute, though it nearly passes into one; it depends on *τιμήν*, though the connexion is rather loose, "pay me the price *arising from* the fall of A."

295. **ἀφυσσόμενοι,** so Ar.: *al.* *-άμενοι*: but the pres. (imperf.) participle better expresses the continued repetition of the act by many people. They take the wine in small cups from the *κρητήρ* of 269.

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ὁππότεροι πρότεροι ὑπὲρ ὅρκια πημήνειαν,
ὧδέ σφ' ἐγκέφαλος χαμάδις ῥέοι, ὡς ὅδε οἶνος,
αὐτῶν καὶ τεκέων, ἄλοχοι δ' ἄλλοισι δαμεῖεν."
ὣς ἔφαν, οὐδ' ἄρα πώ σφιν ἐπεκραίαινε Κρονίων.
τοῖσι δὲ Δαρδανίδης Πρίαμος μετὰ μῦθον ἔειπεν·
" κέκλυτέ μευ, Τρῶες καὶ ἐυκνήμιδες Ἀχαιοί·
ἦ τοι ἐγὼν εἶμι προτὶ Ἴλιον ἠνεμόεσσαν
ἄψ, ἐπεὶ οὔ πω τλήσομ' ἐν ὀφθαλμοῖσιν ὁρᾶσθαι
μαρνάμενον φίλον υἱὸν ἀρηιφίλῳ Μενελάῳ·
Ζεὺς μέν που τό γε οἶδε καὶ ἀθάνατοι θεοὶ ἄλλοι,
ὁπποτέρῳ θανάτοιο τέλος πεπρωμένον ἐστίν."
ἦ ῥα καὶ ἐς δίφρον ἄρνας θέτο ἰσόθεος φώς,
ἂν δ' ἄρ' ἔβαιν' αὐτός, κατὰ δ' ἡνία τεῖνεν ὀπίσσω·
πὰρ δέ οἱ Ἀντήνωρ περικαλλέα βήσετο δίφρον.
τὼ μὲν ἄρ' ἄψορροι προτὶ Ἴλιον ἀπονέοντο·

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299. **ὑπὲρ ὅρκια**, by transgressing the oaths (cf. *ὑπερβασίη*, 107, and *ὑπὲρ αἶσαν*): **πημήνειαν**, the object is seen to be "the other party," from Δ 66, *Ἀχαιοὺς ὑπὲρ ὅρκια δηλήσασθαι*: so also Δ 236. MSS. here and in Δ give *ὑπερόρκια* as an adv.; but this is not a likely compound, in spite of the analogy of *ὑπέρμορα*. The opt. shews that the infraction of the treaty is regarded as a purely imaginary case (or possibly there may be an attraction to the following opt. *ῥέοι*, the *prayer* being the uppermost thought in the speaker's mind. Cf. *ὡς ἀπόλοιτο καὶ ἄλλος ὅτις τοιαῦτά γε ῥέζοι*, α 47; and Z 59).

300. The original symbolism of the libation was merely that of drink given to the gods to please them, *e.g.* H 480. The occasion here suggests a different thought, which however we can hardly suppose to have been inherent in the libation at an oath. Cf. however Liv. i. 24, si prior defexit publico consilio dolo malo, tu illo die Iuppiter populum Romanum sic ferito ut ego hunc porcum hic hodie feriam (quoted by Näg.)

301. **αὐτῶν** after *σφι*, as λ 75, *μοι—ἀνδρὸς δυστήνοιο*. The construction is common with participles, *e.g.* Ξ 26, ζ 157 (with M. and R.'s note). (See H. G. § 240 *n*, which does not take sufficient account of these constructions.) For the dat. **ἄλλοισι** with the pass. verb, H. G. § 143 *n*, 5.

305. On **ἠνεμόεσσαν** Prof. Virchow (App. to Schliemann's *Ilios*, p. 682) makes the following comment: "Our wooden huts (at Hissarlik) which had been put up at the foot of the hill, well below the level of the old city, looked straight down upon the plain from a height of at least 60 feet, and the winds blew about us with such force that we often felt as if our whole settlement might be hurled down the precipice." For **ἠνεμόεσσαν** we should doubtless read *ἀνεμόεσσαν*, the α being lengthened by the *ictus*, as in *ἀθάνατος*, *ἀπονέεσθαι*, etc.

306. **οὔ πω** = *οὔ πως*, in nowise. The two forms were of course originally identical (cf. *οὕτω* by *οὕτως*), and their differentiation is not complete in Homer. It is only by great violence that the sense "not yet" can be brought in. Cf. also M 270, ι 102, etc. (Some would always read *πως* in this sense.)

310. The taking away of the victims is strange: the Schol. says *ἔθος ἦν τὰ ἐπὶ τοῖς ὅρκοις γιγνόμενα ἱερεῖα τοὺς μὲν ἐγχωρίους γῇ περιστέλλειν, τοὺς δὲ ἐπήλυδας εἰς τὴν θάλασσαν ῥίπτειν*. This is probably only a deduction from the present passage and T 267, *q.v.* Perhaps the victims were supposed to carry with them the power of vengeance, and were kept at hand to watch over the fulfilment of the oath.

311. Observe **ἔβαινε** here compared with *ἔβη* 261 and *βήσετο* 312. It seems hypercritical to attempt to draw a distinction here between the two tenses.

313. The schol. on this line is a

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῞Εκτωρ δὲ Πριάμοιο πάϊς καὶ δῖος Ὀδυσσεὺς
χῶρον μὲν πρῶτον διεμέτρεον, αὐτὰρ ἔπειτα
κλήρους ἐν κυνέῃ χαλκήρεϊ πάλλον ἑλόντες,
ὁππότερος δὴ πρόσθεν ἀφείη χάλκεον ἔγχος.
λαοὶ δ' ἠρήσαντο, θεοῖσι δὲ χεῖρας ἀνέσχον·
ὧδε δέ τις εἴπεσκεν Ἀχαιῶν τε Τρώων τε·
"Ζεῦ πάτερ, Ἴδηθεν μεδέων, κύδιστε μέγιστε,
ὁππότερος τάδε ἔργα μετ' ἀμφοτέροισιν ἔθηκεν,
τὸν δὸς ἀποφθίμενον δῦναι δόμον Ἄϊδος εἴσω,
ἡμῖν δ' αὖ φιλότητα καὶ ὅρκια πιστὰ γενέσθαι."
ὣς ἄρ' ἔφαν, πάλλεν δὲ μέγας κορυθαίολος Ἕκτωρ
ἂψ ὁρόων· Πάριος δὲ θοῶς ἐκ κλῆρος ὄρουσεν.
οἱ μὲν ἔπειθ' ἵζοντο κατὰ στίχας, ἧχι ἑκάστου
ἵπποι ἀερσίποδες καὶ ποικίλα τεύχε' ἔκειτο·
αὐτὰρ ὅ γ' ἀμφ' ὤμοισιν ἐδύσετο τεύχεα καλὰ
δῖος Ἀλέξανδρος, Ἑλένης πόσις ἠυκόμοιο.
κνημῖδας μὲν πρῶτα περὶ κνήμῃσιν ἔθηκεν
καλάς, ἀργυρέοισιν ἐπισφυρίοις ἀραρυίας·
δεύτερον αὖ θώρηκα περὶ στήθεσσιν ἔδυνεν
οἷο κασιγνήτοιο Λυκάονος, ἥρμοσε δ' αὐτῷ.

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delicious specimen of the spirit in which Porphyrius and his school invented and solved their "Homeric problems." *διὰ τί χωρίζεται ὁ Πρίαμος; καὶ οἱ μέν φασιν ὅτι ἵνα ἀφ' ὕψους κρεῖσσον θεωρήσῃ ἀπὸ τῆς πόλεως τὴν μονομαχίαν, οἱ δέ, ἵνα φυλάζῃ τὰ τείχη. ἄλλοι δὲ τὴν Ὁμηρικὴν λύσιν προΐσχονται, τὸ "οὔπω τλήσομ' ὀφθαλμοῖσιν ὁρᾶσθαι." ὅπερ καὶ ἄμεινον.*

316. **πάλλον**, the actual shaking up of the lots, which is always done by one person, comes in 324; hence it has been proposed to read *βάλλον* from Η 176, but there is no authority for the change, which is not necessary. The line is in fact a formal one, recurring Ψ 861, κ 206.

317. **ἀφείη** seems to represent a deliberative subj. of the *or. recta*. We might be inclined to read here *ἀφείῃ* or *ἀφήῃ*, but for ι 331, *πεπαλάχθαι· ἄνωγον | ὅς τις τολμήσειεν*.

318. Nikanor and two or three MSS. read *ἠρήσαντο θεοῖς, ἰδὲ*, but only the frivolous reason is given that the text would imply that they were praying to others than the gods to whom they lift their hands: *ὡς ἑτέροις ἔσονται θεοῖς ἀνατείνοντες τὰς χεῖρας.*

325. **Πάριος**, the only instance of a case from this stem except nom. and acc.; the gen. and dat. are elsewhere always *Ἀλεξάνδρου -ῳ.*

326. **ἑκάστου**, so Ar.: MSS. *ἑκάστῳ.*

327. **ἔκειτο** belongs to *τεύχεα* only, both in syntax and sense; with *ἵπποι* supply *ἦσαν*. Cf. Κ 407 *ποῦ δέ οἱ ἔντεα κεῖται ἀρήια ποῦ δέ οἱ ἵπποι*, Φ 611, ξ 291, etc., and see note on Ε 356.

330 *sqq.* Cf. Λ 17 *sqq.*, Π 131 *sqq.*, Τ 369 *sqq.* The six pieces of armour are always mentioned in the same order, in which they would naturally be put on, except that we should expect the helmet to be donned before the shield was taken on the arm. The **ἐπισφύρια** were either plates covering the ankle, attached to the lower edge of the greaves, or more probably a clasp fastening them round the ankle. Unfortunately the monuments of archaic art do not give any illustration of such clasps, and the greaves which survive shew no sign of any fastening beyond the natural elasticity of the metal clasping the leg.

333. Lykaon's cuirass, because Paris himself is always light-armed; *v.* 17. **ἥρμοσε** probably trans.; "he made it fit

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ἀμφὶ δ' ἄρ' ὤμοισιν βάλετο ξίφος ἀργυρόηλον
χάλκεον, αὐτὰρ ἔπειτα σάκος μέγα τε στιβαρόν τε·
κρατὶ δ' ἐπ' ἰφθίμῳ κυνέην εὔτυκτον ἔθηκεν
ἵππουριν· δεινὸν δὲ λόφος καθύπερθεν ἔνευεν.
εἵλετο δ' ἄλκιμον ἔγχος, ὅ οἱ παλάμηφιν ἀρήρειν.
ὣς δ' αὔτως Μενέλαος ἀρήιος ἔντε' ἔδυνεν.
οἱ δ' ἐπεὶ οὖν ἑκάτερθεν ὁμίλου θωρήχθησαν,
ἐς μέσσον Τρώων καὶ Ἀχαιῶν ἐστιχόωντο
δεινὸν δερκόμενοι· θάμβος δ' ἔχεν εἰσορόωντας
Τρῶάς θ' ἱπποδάμους καὶ ἐυκνήμιδας Ἀχαιούς.
καί ῥ' ἐγγὺς στήτην διαμετρητῷ ἐνὶ χώρῳ
σείοντ' ἐγχείας, ἀλλήλοισιν κοτέοντε.
πρόσθε δ' Ἀλέξανδρος προΐει δολιχόσκιον ἔγχος,
καὶ βάλεν Ἀτρεΐδαο κατ' ἀσπίδα πάντοσ' ἐίσην·
οὐδ' ἔρρηξεν χαλκός, ἀνεγνάμφθη δέ οἱ αἰχμὴ
ἀσπίδ' ἐνὶ κρατερῇ. ὁ δὲ δεύτερος ὤρνυτο χαλκῷ

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himself." It may however possibly be intrans.: there are two other ambiguous passages, P 210, T 385, *q.v.*

334. There is a variant here, read by Zenodotos: *κρατὶ δ' ἐπ' ἰφθίμῳ κυνέην εὔτυκτον ἔθηκεν ἵππουριν, δεινὸν δὲ λόφος καθύπερθεν ἔνευεν· εἵλετο δ' ἄλκιμον ἔγχος [ὅ οἱ παλάμηφιν ἀρήρει] ἀμφὶ δ' ἄρ' ὤμοισιν βάλετ' ἀσπίδα τερσανόεσσαν* (*i.e. θυσανόεσσαν*). The order here is the more natural, the shield coming last.

336. **κυνέην**, simply "a helmet," nothing being implied as to the material: *v.* on K 335, J. H. S. iv. p. 298.

340. **ἑκάτερθεν**, explained by the glossaries *ἐξ ἑκατέρου μέρους, ἑκατέρωθεν*, on either side of the throng, *i.e.* either combatant retiring to the rear of his own army.

346. **δολιχόσκιον**: Autenrieth quotes from a German review of an edition of the *Makamat-al-Hariri*, "the Arabs declare that the shadow of the lance is the longest shadow. Before the first morning light the Arabian horseman rides forth, and returns with the last ray of evening: so in the treeless level of the desert the shadow of his lance appears to him all day through as the longest shadow." This is obviously less applicable to the Greek soldier, but still affords sufficient justification for the ordinary explanation of the epithet, which has recently been disputed by Düntzer, who proposes to derive it from *ὄσχος*, as = with long shaft. But *ὄσχος* (which does not occur in H.) means a young shoot, tendril, not a branch, much less a shaft.

347. **πάντοσ' ἐίσην**, commonly explained "circular." There are supposed to have been two sorts of shields, one small and circular, the other large and oval, to cover the whole body, *ἀμφιβρότη* or *ποδηνεκής*. But this very shield is called *μέγα τε στιβαρόν τε* a few lines above, and that of Aeneas in Y is *πάντοσ' ἐίση* in 274, *ἀμφιβρότη* in 281. So N 405, Idomeneus *κρύφθη ὑπ' ἀσπίδι πάντοσ' ἐίσῃ*. It is absurd to suppose that even Homeric heroes carried a circular shield five feet or more in diameter. There is therefore something to be said for Döderlein's derivation of *ἐίση* from root *Fιδ*, *ἐ-Fιδ-σ-η*, "conspicuous from every side," *i.e.* brilliant from the shining metal (see note on A 306). It thus = *φαεινός*, a common epithet of the shield; cf. *χαλκῷ παμφαῖνον* Ξ 11, and perhaps *πανόψιον ἔγχος* Φ 397. So also *φρένες ἔνδον ἐῖσαι*, λ 337, etc. = the mind *bright* within a man.

348. **χαλκός**, so A with Ar., al. *χαλκόν*. The same is the case in the repetitions of the phrase, H 259, P 44. H. always uses *χαλκός* of weapons of offence, not of the shield; and the following *οἱ* requires an expressed subject to refer to (La Roche).

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Ἀτρεΐδης Μενέλαος, ἐπευξάμενος Διὶ πατρί·
“Ζεῦ ἄνα, δὸς τίσασθαι, ὅ με πρότερος κάκ' ἔοργεν,
δῖον Ἀλέξανδρον, καὶ ἐμῇς ὑπὸ χερσὶ δάμασσον,
ὄφρα τις ἐρρίγῃσι καὶ ὀψιγόνων ἀνθρώπων
ξεινοδόκον κακὰ ῥέξαι, ὅ κεν φιλότητα παράσχῃ.”
ἦ ῥα καὶ ἀμπεπαλὼν προΐει δολιχόσκιον ἔγχος,
καὶ βάλε Πριαμίδαο κατ' ἀσπίδα πάντοσ' ἐΐσην.
διὰ μὲν ἀσπίδος ἦλθε φαεινῆς ὄβριμον ἔγχος,
καὶ διὰ θώρηκος πολυδαιδάλου ἠρήρειστο·
ἀντικρὺς δὲ παραὶ λαπάρην διάμησε χιτῶνα
ἔγχος· ὁ δ' ἐκλίνθη καὶ ἀλεύατο κῆρα μέλαιναν.
Ἀτρεΐδης δὲ ἐρυσσάμενος ξίφος ἀργυρόηλον
πλῆξεν ἀνασχόμενος κόρυθος φάλον· ἀμφὶ δ' ἄρ' αὐτῇ
τριχθά τε καὶ τετραχθὰ διατρυφὲν ἔκπεσε χειρός.
Ἀτρεΐδης δ' ᾤμωξεν ἰδὼν εἰς οὐρανὸν εὐρύν·
“Ζεῦ πάτερ, οὔ τις σεῖο θεῶν ὀλοώτερος ἄλλος·
ἦ τ' ἐφάμην τίσασθαι Ἀλέξανδρον κακότητος·
νῦν δέ μοι ἐν χείρεσσιν ἄγη ξίφος, ἐκ δέ μοι ἔγχος

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352. Obelized by Ar. on the ground that it is not necessary, and that Menelaos should not apply the word **δῖον** to his foe. But the epithet is purely conventional, *v.* X 393, Z 160, γ 266, and cf. *ἀμύμων* α 29. For **δάμασσον** Ar. read *δαμῆναι*, which Ameis supports mainly on the ground that it gives more force to M.'s words that he should pray to be himself the conqueror, not a mere tool in the hands of Zeus.

357. **διά**, the lengthening of the ι is due to the ictus; cf. Π*ριαμίδης*, *συβόσῑα* (Λ 679), etc.; see H. G. § 386.

358. **ἠρήρειστο**, forced its way. *ἐρείδειν* properly = to press; the sense “to lean” one thing upon another is secondary.

362. **ἀνασχόμενος**, lifting his hand; so X 34 *κεφαλὴν δ' ὅ γε κόψατο χερσὶν | ὑψόσ' ἀνασχόμενος*, and of two boxers “squaring up,” Ψ 660 *πὺξ μάλ' ἀνασχομένω*, and Ψ 686. **φάλον**. In J. H. S. iv. 293 I have endeavoured to prove that the *φάλοι* were metal projections, originally representing the horns and ears of the wild beast's scalp, out of which, as there is reason to believe, the Greek helmet was originally developed. These projections took various forms, sometimes becoming an upright excrescence immediately over the forehead, and such we must suppose to be the case here; cf. K 258. The explanation of Buttmann, that the *φάλος* was the ridge on the helmet into which the crest was fixed, fails to explain the epithet *τετράφαλος*. Autenrieth thinks that this may mean a ridge composed of four layers of metal; but the evidence for this is weak, and the peculiarity hardly seems important enough to supply an epithet. See also Helbig, *Hom. Epos*, pp. 207 *ff.*, where Buttmann's view is further, but I think not sufficiently, defended. MSS. **αὐτῷ**: if this is right it ought in Homeric usage to mean Menelaos and not the *φάλος*. But Ar., and according to Schol. V, *αἱ χαριέστεραι καὶ πλείονες* (sc. editions, *ἐκδόσεις*) read **αὐτῇ**; this would mean the *body* of the *κόρυς* as opposed to the *φάλος*, and thus removes the difficulty.

365. For similar chiding of the gods in momentary ill-temper cf. M 164, N 631, υ 201; and for **ὀλοώτερος** = more baneful, mischievous, *ἔβλαψάς μ', ἑκάεργε, θεῶν ὀλοώτατε πάντων*, X 15.

366. **τίσασθαι**, here Cobet would read *τίσεσθαι* (*v.* on 112), but the fut. sense is not absolutely necessary; Menelaos may mean “I thought (when I had the opportunity to give the blow) that I had gotten my vengeance.”

367. Observe *ἄγη* beside *ἐάγη*. Possibly

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ἠΐχθη παλάμηφιν ἐτώσιον, οὐδ' ἔβαλόν μιν."
ἦ καὶ ἐπαΐξας κόρυθος λάβεν ἱπποδασείης,
ἕλκε δ' ἐπιστρέψας μετ' ἐυκνήμιδας Ἀχαιούς·
ἄγχε δέ μιν πολύκεστος ἱμὰς ἁπαλὴν ὑπὸ δειρήν,
ὅς οἱ ὑπ' ἀνθερεῶνος ὀχεὺς τέτατο τρυφαλείης.
καί νύ κεν εἴρυσσέν τε καὶ ἄσπετον ἤρατο κῦδος,
εἰ μὴ ἄρ' ὀξὺ νόησε Διὸς θυγάτηρ Ἀφροδίτη,
ἥ οἱ ῥῆξεν ἱμάντα βοὸς ἶφι κταμένοιο·
κεινὴ δὲ τρυφάλεια ἅμ' ἕσπετο χειρὶ παχείῃ.
τὴν μὲν ἔπειθ' ἥρως μετ' ἐυκνήμιδας Ἀχαιοὺς
ῥῖψ' ἐπιδινήσας, κόμισαν δ' ἐρίηρες ἑταῖροι.
αὐτὰρ ὁ ἂψ ἐπόρουσε κατακτάμεναι μενεαίνων
ἔγχεϊ χαλκείῳ· τὸν δ' ἐξήρπαξ' Ἀφροδίτη
ῥεῖα μάλ', ὥς τε θεός, ἐκάλυψε δ' ἄρ' ἠέρι πολλῇ,
κὰδ δ' εἷσ' ἐν θαλάμῳ εὐώδεϊ κηώεντι.
αὐτὴ δ' αὖθ' Ἑλένην καλέουσ' ἴε· τὴν δὲ κίχανεν
πύργῳ ἐφ' ὑψηλῷ, περὶ δὲ Τρῳαὶ ἅλις ἦσαν.
χειρὶ δὲ νεκταρέου ἑανοῦ ἐτίναξε λαβοῦσα,
γρηὶ δέ μιν ἐικυῖα παλαιγενέι προσέειπεν
εἰροκόμῳ, ἥ οἱ Λακεδαίμονι ναιετοώσῃ
ἤσκειν εἴρια καλά, μάλιστα δέ μιν φιλέεσκεν·

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the latter word contains a double augment like the post-Homeric *ἑάλων*. Autenrieth (in Ameis, *Anhang*) suggests that there may have been a nasalized form of the root (*F*)*αγγ* beside *Fαγ*, and that *ἑάγη* comes from the former with compensatory lengthening.

368. **παλάμηφι** after *ἐκ*, cf. *οὐρανόθι πρό*, l. 3, and H. G. § 156. **οὐδ' ἔβαλόν μιν**, so MSS.: Ar. **οὐδὲ δάμασσα**, on the ground that *βάλλω* was used only of a blow with a missile.

369. **κόρυθος**, by the helmet: cf. Π 406, *ἕλκε δὲ δουρὸς ἑλών*.

371. **πολύκεστος** for *πολύ-κεντ-τος* "*ὁ πολυκέντητος· ἐκ δὲ τούτου ὁ ποικίλος δηλοῦται* (*leg.* *δηλονότι*) *διὰ τὰς ῥαφάς*," Ariston. Cf. *κεστός* of the girdle of Aphrodite, Ξ 214; and *ἠκέστας* Z 94.

372. **τρυφαλείης**, properly an adj., sc. *κόρυθος*. Generally explained as = having a peak *pierced* for the eyes, a sort of fixed vizor. Autenrieth (Dict. *s.v.*) thinks it means that the *φάλος* was pierced with holes to receive the tufts of which the crest was formed. But Fick is probably right in explaining it as = *τετρυφάλεια*, where *τετρυ-* = *quadru*; the first syllable being dropped as in *τράπεζα* = *τετράπεζα*.

373. For **ἤρατο** Cobet (M. C. p. 400) would read *ἤρετο*, this being the regular form in H. So also Ξ 510, Σ 165, X 393, δ 107, etc.

375. **ἶφι κταμένοιο**, because such leather would be better than that of an animal which had died of disease. "Hence in Hes. *Opp.* 541 shoes are ordered to be made of the hide *βοὸς ἶφι κταμένοιο*" (Paley). **ἶφι** looks like an instrumental of *ἴς* = *vi-s*; but the stem in Greek seems to be *ἰν-* (plur. *ἶνες*). It may therefore be the neut. of an adject. *ἶφις*, occurring else only in the phrase *ἴφια μῆλα*.

380. **ἔγχεϊ**, apparently a second spear (cf. l. 18), though only one is named in the arming of Paris, 338: but see Λ 43.

381. **ὥς τε θεός**, as being a goddess, as may be expected of a goddess. Cf. Σ 518.

382. **κηώεντι**; apparently from **κῆFος* = incense (*καίω*), *i.e.* fragrant, cf. *κηώδης*, Z 483. But the tautology *εὐώδει, κηώεντι* has led some to derive it from **καFος* = *cavus*, as if = "vaulted."

388. **ἤσκειν**, so Ar. apparently; but

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τῇ μιν ἐεισαμένη προσεφώνεε δῖ' Ἀφροδίτη·
"δεῦρ' ἴθ', Ἀλέξανδρός σε καλεῖ οἶκόνδε νέεσθαι.
κεῖνος ὅ γ' ἐν θαλάμῳ καὶ δινωτοῖσι λέχεσσιν
κάλλεΐ τε στίλβων καὶ εἵμασιν· οὐδέ κε φαίης
ἀνδρὶ μαχησάμενον τόν γ' ἐλθεῖν, ἀλλὰ χορόνδε
ἔρχεσθ' ἠὲ χοροῖο νέον λήγοντα καθίζειν."
ὣς φάτο, τῇ δ' ἄρα θυμὸν ἐνὶ στήθεσσιν ὄρινεν·
καί ῥ' ὡς οὖν ἐνόησε θεᾶς περικαλλέα δειρὴν
στήθεά θ' ἱμερόεντα καὶ ὄμματα μαρμαίροντα,
θάμβησέν τ' ἄρ' ἔπειτα, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
"δαιμονίη, τί με ταῦτα λιλαίεαι ἠπεροπεύειν;
ἦ πῇ με προτέρω πολίων εὖ ναιομενάων

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there is no other case in H. of the parag. *ν* in the contracted form of the third sing. imperf. It is frequently found, however, in MSS. in the analogous third sing. plupf., *e.g.* E 661, 899. But doubtless the original reading was *ἤσκεε Fεῖρια*. There is no certain trace of the *F* in this root in H., but we know it existed; Knös, *de Dig. Hom.* p. 98, Curt. *Et.* no. 496. The subject of **φιλέεσκεν** is Helen, not *γραῦς*.

391. **κεῖνος**, as though pointing to him; T 344, etc. **δινωτοῖσι**, cf. *τ* 56, *κλισίην δινωτὴν ἐλέφαντι καὶ ἀργύρῳ*. Ariston. explains *ἤτοι διὰ τὸ τετορνεῦσθαι* (turned in a lathe) *τοὺς πόδας, ἢ διὰ τὴν ἔντασιν τῶν ἱμάντων* (*i.e.* apparently, that the leathern straps—for which see *ψ* 201— were tightened by twisting or winding them). But this latter does not suit the chair in *τ*, while the idea of "turning" is not easily connected with ivory and silver ornament. In N 407 a shield is *ῥινοῖσι βοῶν καὶ νώροπι χαλκῷ | δινωτήν* where the circular plates of the shield are meant. The most probable explanation of the word here is "adorned with circles or spirals" of silver or the like, inlaid. This pattern is of high antiquity, being found *e.g.* by Dr. Schliemann at Mykenai in profusion. See the illustrations in Murray, *Hist. Gr. Sculp.* pp. 38-40, "the forms which most naturally arise from copper working are spirals and circles, into either of which a thread of this metal when released at once casts itself." The use of *ἀμφιδεδίνηται* is similar in *θ* 405, Ψ 562.

396. Aristarchus rejected 396-418 on the grounds (1) that the goddess could not in the person of an old woman have the outward beauty described in 396-7, (2) that 406-7 are *βλάσφημα*, (3) that 414 is *εὐτελὴς κατὰ τὴν διάνοιαν*, beneath the dignity of the goddess. These arguments are not weighty enough to prevail against lines which are spirited and thoroughly Homeric. With regard to (1) it may be remarked that the goddess takes a disguise primarily in order to remain unknown to the bystanders, not to Helen; the gods in such cases often give some sign which reveals them to those to whom they speak, see N 72, *ἀρίγνωτοι δὲ θεοί περ*, where Poseidon has appeared in the character of Kalchas.

399. For the double acc. with **ἠπεροπεύειν** cf. Xen. *Anab.* v. 7, 6, *τοῦτο ὑμᾶς ἐξαπατῆσαι, ὡς*.

400. **πολίων** may be a partitive gen. after **πῃ**, but it is more in accordance with Homeric use to take it in the vague local sense, lit. "lead me any farther on in the region of cities, whether of Phrygia or Maionia." These regions of course are mentioned as being farther eastward, away from home.

400-405. The punctuation is that of Lehrs and Ameis. Most editors put notes of interrogation after **ἀνθρώπων** and *παρέστης*, and a comma after **ἄγεσθαι**. But *οὕνεκα* regularly *follows* the clause of which it gives the explanation; Lehrs (Ar. p. 57 *a*) denies that two clauses correlated by *οὕνεκα-τούνεκα* occur in Homer; he would also put a full stop after *ἔργα* in N 727-9, *q.v.* and cf. A 21-3. **εἰ** by itself with indic. also appears not to occur in an interrog. sentence (Hentze, *Anh.*) Thus the victory of

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ἄξεις ἢ Φρυγίης ἢ Μῃονίης ἐρατεινῆς,
εἴ τίς τοι καὶ κεῖθι φίλος μερόπων ἀνθρώπων,
οὕνεκα δὴ νῦν δῖον Ἀλέξανδρον Μενέλαος
νικήσας ἐθέλει στυγερὴν ἐμὲ οἴκαδ' ἄγεσθαι·
τούνεκα δὴ νῦν δεῦρο δολοφρονέουσα παρέστης.
ἧσο παρ' αὐτὸν ἰοῦσα, θεῶν δ' ἀπόεικε κελεύθου,
μηδ' ἔτι σοῖσι πόδεσσιν ὑποστρέψειας Ὄλυμπον,
ἀλλ' αἰεὶ περὶ κεῖνον ὀίζυε καί ἑ φύλασσε,
εἰς ὅ κέ σ' ἢ ἄλοχον ποιήσεται ἢ ὅ γε δούλην.
κεῖσε δ' ἐγὼν οὐκ εἶμι, νεμεσσητὸν δέ κεν εἴη,
κείνου πορσανέουσα λέχος· Τρωαὶ δέ μ' ὀπίσσω
πᾶσαι μωμήσονται, ἔχω δ' ἄχε' ἄκριτα θυμῷ."
  τὴν δὲ χολωσαμένη προσεφώνεε δῖ' Ἀφροδίτη·
"μή μ' ἔρεθε, σχετλίη, μὴ χωσαμένη σε μεθείω,
τὼς δέ σ' ἀπεχθήρω, ὡς νῦν ἔκπαγλα φίλησα,
μέσσῳ δ' ἀμφοτέρων μητίσομαι ἔχθεα λυγρά,
Τρώων καὶ Δαναῶν, σὺ δέ κεν κακὸν οἶτον ὄληαι."
  ὣς ἔφατ', ἔδεισεν δ' Ἑλένη Διὸς ἐκγεγαυῖα,
βῆ δὲ κατασχομένη ἑανῷ ἀργῆτι φαεινῷ
σιγῇ, πάσας δὲ Τρωὰς λάθεν· ἦρχε δὲ δαίμων.

Menelaos is made a reason for supposing that Aphrodite will immediately wish to take further measures for removing Helen. As Lehrs says, after the removal of the notes of interrogation, *multo acerbior evadit ironia.*

406. All MSS. give **ἀπόειπε κελεύθους**, "renounce the paths of the gods." But a Schol. of Didymos says *ἀπόειπε οὔτε ἐν ταῖς Ἀρισταρχείοις οὔτε ἐν ἑτέρᾳ τῶν γοῦν μετρίων ἐπιφερόμενον πέφυκεν. καὶ οὐ μόνον ἐν ταῖς ἐκδόσεσιν ἀλλὰ καὶ ἐν τοῖς συγγράμμασιν* (the dissertations of Ar.) *ἀπαξάπαντες οὕτως ἐκτίθενται.* If this very vehement assertion is true it is hard to see how *ἀπόειπε* can have been universally accepted by the vulg., and still harder to guess why Aristonikos should have quoted it in his schol. on 396.

407. **ὑποστρέψειας**, intrans., as M 71, *θ* 301, etc. **Ὄλυμπον**, acc. of the *terminus ad quem*, H. G. § 140, 4.

408. **ὀίζυε** *κακοπάθει ταλαιπώρει*, Schol. D: *i.e.* suffer anxiety. So *ἧς* (Τροίης) *εἵνεκ' ὀιζύομεν κακὰ πολλά* Ξ 89, and *δ* 152, *ψ* 307.

409. **ὅ γε** might seem to emphasize the second clause, "or *even* his slave." But in other passages it merely resumes the original subject, as *β* 327, *ἤ τινας ἐκ Πύλου ἄξει . . . ἢ ὅ γε καὶ Σπάρτηθεν*: so *γ* 214, M 239, etc.; "nunc dextra ingeminans ictus, nune *ille* sinistra," Verg. *Aen.* v. 457.

411. **πορσανέουσα**, so best MSS. and Ar.: *al.* *πορσυνέουσα*, and *πορσύνειν* is the usual form. For the phrase *v.* M. and R.'s note on *γ* 403, where the origin of it is deduced from the fact that "no one but the wife had free access to the husband's chamber, and so she actually 'prepares' his bed for the night's rest." Of course it passed into the sense of "sharing" the bed.

417. **σὺ δέ κεν κ.τ.λ.**, an independent clause, the *κεν* showing its original force, "and *in that case* thou wilt perish." Aphrodite means that she will embitter the strife between Trojans and Achaians, so that Helen, "Troiae et patriae communis Erinnys," will become intolerable to those around her.

419. **κατασχομένη**, covering herself, like *καλυψαμένη* 141, and cf. *ἠέρι γὰρ κατέχονται* = are hidden, P 644.

420. **δαίμων**, only here of a feminine goddess: nor does it appear to be used anywhere else of a definite god present

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αἱ δ' ὅτ' Ἀλεξάνδροιο δόμον περικαλλέ' ἵκοντο,
ἀμφίπολοι μὲν ἔπειτα θοῶς ἐπὶ ἔργα τράποντο,
ἡ δ' εἰς ὑψόροφον θάλαμον κίε δῖα γυναικῶν.
τῇ δ' ἄρα δίφρον ἑλοῦσα φιλομμειδὴς Ἀφροδίτη
ἀντί' Ἀλεξάνδροιο θεὰ κατέθηκε φέρουσα·
ἔνθα καθῖζ' Ἑλένη κούρη Διὸς αἰγιόχοιο,
ὄσσε πάλιν κλίνασα, πόσιν δ' ἠνίπαπε μύθῳ·
"ἤλυθες ἐκ πολέμου· ὡς ὤφελες αὐτόθ' ὀλέσθαι
ἀνδρὶ δαμεὶς κρατερῷ, ὃς ἐμὸς πρότερος πόσις ἦεν.
ἦ μὲν δὴ πρίν γ' εὔχε' ἀρηιφίλου Μενελάου
σῇ τε βίῃ καὶ χερσὶ και ἔγχεϊ φέρτερος εἶναι·
ἀλλ' ἴθι νῦν προκάλεσσαι ἀρηίφιλον Μενέλαον
ἐξαῦτις μαχέσασθαι ἐναντίον. ἀλλά σ' ἐγώ γε
παύεσθαι κέλομαι, μηδὲ ξανθῷ Μενελάῳ
ἀντίβιον πόλεμον πολεμίζειν ἠδὲ μάχεσθαι
ἀφραδέως, μή πως τάχ' ὑπ' αὐτοῦ δουρὶ δαμήῃς."
τὴν δὲ Πάρις μύθοισιν ἀμειβόμενος προσέειπεν·
"μή με, γύναι, χαλεποῖσιν ὀνείδεσι θυμὸν ἔνιπτε.

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in his own person. The plur. is used as = θεοί in general, A 222, Z 115, Ψ 595; in T 188 we have the phrase πρὸς δαίμονος ἐπιορκήσω, and similarly ο 261, ε 396 (where no god has been specified); and in all other cases it is used either in the yet more general sense of "the will of heaven" or "fate" (cf. δαίμονα δώσω, Θ 166), or in the metaphor ἐπέσσυτο δαίμονι ἶσος. See M. and R. on β 134, where however the singularity of the present passage is not brought out. If it were not for the presence of Aphrodite in the following lines, it would indeed, by Homeric usage, be necessary to translate "her destiny, the divine power, led her on," as in ἀγάγοι δέ ἑ δαίμων, φ 201.

423-6. Zenodotos rejected these lines, writing instead "αὐτὴ δ' ἀντίον ἷζεν Ἀλεξάνδροιο ἄνακτος"· ἀπρεπὲς γὰρ αὐτῷ ἐφαίνετο τὸ τῇ Ἑλένῃ τὴν Ἀφροδίτην δίφρον βαστάζειν. ἐπιλέλησται δὲ ὅτι γραῒ εἴκασται, καὶ ταύτῃ τῇ μορφῇ τὰ προσήκοντα ἐπιτηδεύει, Ariston. Cobet has an amusing chapter on the question of propriety as it appeared to the Alexandrian critics, *Misc. Crit.* 225-239. (Schol. V quotes τ 34, where Athene carries a lamp for Odysseus).

427. **ὄσσε πάλιν κλίνασα**, the *aversa tuetur* of *Aen.* iv. 362. This is a most instructive piece of Homeric psychology, shewing the struggle of the weak human mind against the overpowering will of the gods. From the outward point of view, as distinct from the presentation of such secret springs of action, Helen is presented to us, as Nägelsbach says, as the counterpart of Paris,—vacillating between repentance and love, as he between sensuality and courage. 432-6 were obelized by Ar. as πεζότεροι καὶ τοῖς νοήμασι ψυχροὶ καὶ ἀκατάλληλοι (inconsistent). But the sudden transition marked by ἀλλά σ' ἐγώ γε is the key to the whole passage, as marking the point at which the unwonted fit of penitence breaks down, and the old habitual love resumes its sway; surely a profoundly true conception of a woman's character.

435. **ἀντίβιον** by Homeric use must be an adverbial neut., not agreeing with σέ or πόλεμον.

436. La R. considers that **ὑπό** goes with **δουρί, αὐτοῦ** being simply "his," comparing ἐμῷ ὑπὸ δουρὶ δαμῆναι, E 653, etc. But this use of αὐτοῦ as a simple possess. gen. is very rare (see Π 405), and it is more natural to construe "*by* him *with* his spear."

438. **ἐνίπτειν** always takes a *person* as object elsewhere, except υ 17, κραδίην ἠνίπαπε μυθῷ. The word really means "hurt," *v.* B 245.

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νῦν μὲν γὰρ Μενέλαος ἐνίκησεν σὺν Ἀθήνῃ,
κεῖνον δ' αὖτις ἐγώ· παρὰ γὰρ θεοί εἰσι καὶ ἡμῖν.
ἀλλ' ἄγε δὴ φιλότητι τραπείομεν εὐνηθέντε·
οὐ γάρ πώ ποτέ μ' ὧδέ γ' ἔρος φρένας ἀμφεκάλυψεν,
οὐδ' ὅτε σε πρῶτον Λακεδαίμονος ἐξ ἐρατεινῆς
ἔπλεον ἁρπάξας ἐν ποντοπόροισι νέεσσιν,
νήσῳ δ' ἐν Κρανάῃ ἐμίγην φιλότητι καὶ εὐνῇ,
ὥς σεο νῦν ἔραμαι καί με γλυκὺς ἵμερος αἱρεῖ."
ἦ ῥα καὶ ἦρχε λέχοσδε κιών· ἅμα δ' εἵπετ' ἄκοιτις.
τὼ μὲν ἄρ' ἐν τρητοῖσι κατεύνασθεν λεχέεσσιν,
Ἀτρεΐδης δ' ἀν' ὅμιλον ἐφοίτα θηρὶ ἐοικώς,
εἴ που ἐσαθρήσειεν Ἀλέξανδρον θεοειδέα·
ἀλλ' οὔ τις δύνατο Τρώων κλειτῶν τ' ἐπικούρων
δεῖξαι Ἀλέξανδρον τότ' ἀρηιφίλῳ Μενελάῳ.
οὐ μὲν γὰρ φιλότητί γ' ἐκεύθανον, εἴ τις ἴδοιτο·

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440. **αὖτις**, "some day," sc. *νικήσω*.

441. **τραπείομεν**, metathesis from *ταρπείομεν*, let us take our pleasure. So Ξ 314, θ 292 *λέκτρονδε· τραπείομεν εὐνηθέντες*, where see M. and R. A converse metath. seems to take place in *τερπικέραυνος*, from *τρέπω*. Other instances are abundant, *e.g.* *καρδίη κραδίη*, *καρτερός κρατερός*, *θάρσος θρασύς*, etc.

442. **ἔρος**, MSS. *ἔρως*, and so Ξ 294; but we must read *ἔρος* in Ξ 315, and as the cases are always formed from this stem (*ἔρῳ* σ 212, *ἔρον passim*) there can be little doubt that Bothe and Heyne are right in restoring it here after Eustath. The earliest trace of *ἔρως* seems to be the acc. *ἔρωτα* in the Homeric *Hymn. Merc.* 449. **γ'** is evidently interpolated on account of the hiatus, which is allowable here.

445. **Κρανάῃ** according to Pausanias lay in the Laconic gulf opposite Gytheion. Others made it Kythera, as the dwelling of Aphrodite.

448. **τρητοῖσι**, see M. and R. on α 440, where it is explained to mean "morticed," on the strength of Plat. *Pol.* 279, *τῶν δὲ συνθετῶν τὰ μὲν τρητά, τὰ δὲ ἄνευ τρήσεως σύνδετα*. But Plato can hardly be quoted as a decisive authority on Homeric archaeology; and the following passage from ψ 196-201 is strongly in favour either of the interpretation "pierced with holes through which straps were passed to support the bedding," or still better "pierced with holes by which to rivet on the ornamental plates or disks" (*v.* on *δινωτοῖσι*, 391):—

κορμὸν δ' ἐκ ῥίζης προταμὼν ἀμφέξεσα χαλκῷ
εὖ καὶ ἐπισταμένως, καὶ ἐπὶ στάθμην ἴθυνα,
ἑρμῖν' ἀσκήσας· τέτρηνα δὲ πάντα τερέτρῳ.
ἐκ δὲ τοῦ ἀρχόμενος λέχος ἔξεον, ὄφρ' ἐτέλεσσα,
δαιδάλλων χρυσῷ τε καὶ ἀργύρῳ ἠδ' ἐλέφαντι·
ἐν δ' ἐτάνυσσ' ἱμάντα βοὸς φοίνικι φαεινόν.

453. **εἴ τις ἴδοιτο**, a phrase discussed at length by L. Lange, El, p. 400. He regards it as one of a class where *εἰ* with the opt. expresses a wish which is "naïvely" appropriated by the speaker from the *ψυχικὴ διάθεσις* of another person. Here *οὐκ ἐκεύθανον* involves the thought *ἔμελλον δεῖξαι*, with which is combined the wish "if one could but see him!" The phrase is thus similar to P 679, *ὄσσε φαεινὼ* | *πάντοσε δινείσθην . . . εἴ που Νέστορος υἱὸν ἔτι ζώοντα ἴδοιτο*, "his eyes searched everywhere, (with the thought) 'would he could see.'" It is parallel also with *εἴ που ἐσαθρήσειεν* above (450); "Atreides ranged through the host—(with the thought) would he could set eyes on A.!" Under the same category come all cases where *εἰ* with opt. implies "trying whether" and the like, *e.g.* after *πειρᾶσθαι* Τ 384, *δίζημαι* Δ 88, etc. This view, which no doubt is right, far-

ἶσον γάρ σφιν πᾶσιν ἀπήχθετο κηρὶ μελαίνῃ.
τοῖσι δὲ καὶ μετέειπεν ἄναξ ἀνδρῶν Ἀγαμέμνων·
"κέκλυτέ μευ, Τρῶες καὶ Δάρδανοι ἠδ' ἐπίκουροι·
νίκη μὲν δὴ φαίνετ' ἀρηιφίλου Μενελάου·
ὑμεῖς δ' Ἀργείην Ἑλένην καὶ κτήμαθ' ἅμ' αὐτῇ
ἔκδοτε, καὶ τιμὴν ἀποτινέμεν, ἥν τιν' ἔοικεν,
ἥ τε καὶ ἐσσομένοισι μετ' ἀνθρώποισι πέληται."
ὣς ἔφατ' Ἀτρεΐδης, ἐπὶ δ' ᾔνεον ἄλλοι Ἀχαιοί.

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fetched though it may seem, requires for its full exposition more than can be compressed into a note: the student should refer to Lange's original work, which is well worth the fullest study.

457. **φαίνεται**, with gen. as we say "is declared for M." The construction with the gen. is essentially the same as with adjectives (ἀρίστη φαίνετο βουλή, etc.)

459. For **ἀποτινέμεν** Zen. read ἀποτίνετον, on his theory of "dual for plural." We might easily read ἀποτίνετε, as the hiatus is "licitus" in the bucolic diaeresis; but see A 20.

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ΙΛΙΑΔΟΣ Δ.

ὁρκίων σύγχυσις. Ἀγαμέμνονος ἐπιπώλησις.

οἱ δὲ θεοὶ πὰρ Ζηνὶ καθήμενοι ἠγορόωντο
χρυσέῳ ἐν δαπέδῳ, μετὰ δέ σφισι πότνια Ἥβη
νέκταρ ἐῳνοχόει· τοὶ δὲ χρυσέοις δεπάεσσιν
δειδέχατ' ἀλλήλους, Τρώων πόλιν εἰσορόωντες.

Δ

This book falls naturally into three parts: (i.) the treacherous wounding of Menelaos by Pandaros (1-219); (ii.) the ἐπιπώλησις, or review of the army by Agamemnon (220-421); (iii.) the beginning of the general engagement (422-544). The critical difficulties are mostly external, involving the relation of these parts to one another and to the general plan of the poem.

The opening scene in Olympos entirely ignores the promise of Zeus to Thetis, and indeed appears to regard the future course of the war as an open question. The device by which the general engagement is brought about—a base violation of the truce at the instigation of the gods—is strange; the more so because, though the heinous nature of the offence is insisted upon at the time, it has no effect whatever upon the future development of the story, and is indeed barely alluded to in a few lines which are themselves gravely suspected (see on E 206-8, H 69, 351, 411). This silence is particularly strange in the account of the death of Pandaros (E 286-296), an occasion which would seem imperatively to demand some allusion to his recent crime, which so shortly preceded what we should suppose to be its fitting punishment.

The ἐπιπώλησις also has difficulties of its own. It comes in as a retarding episode at a point where the action seems to demand rapidity; delay is out of place at a moment when the Trojans, face to face with the Greeks, are about, we should imagine, to follow up their treacherous stroke by a sudden attack. The speeches are so prolix as to emphasize this retardation beyond all measure; and the gratuitous insults with which Agamemnon assails Odysseus and Diomedes are out of keeping with his character, as well as with the services which the former hero has so recently (B 169 *ff.*, 278 *ff.*) rendered to his chief. On the other hand the strong touches with which the modesty of Diomedes is drawn are in the best style, and form an admirable introduction to his ἀριστεία in the next book. The words of Agamemnon to him (370-400) are also clearly alluded to in Book IX. (34-36), so that the interpolation, if such it be, cannot be later than that book.

The beginning of the battle is what we should have expected after the account of the arming in B; 422, as Lachmann observed, can follow B 483 or 780-785 without a break of any sort being discoverable. This was, in my belief, the actual sequence in one point of the evolution of the Iliad from the original germ. The episode of the duel, Γ 1-Δ 222, was inserted in one piece, and more happily begun than completed. The ἐπιπώλησις *may* have been originally in place before Δ 422, but this also, I am inclined to suppose, was a later introduction, possibly by the poet of I, who, though of unsurpassed rhetorical power and fond of long speeches, was,

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αὐτίκ' ἐπειρᾶτο Κρονίδης ἐρεθιζέμεν Ἥρην
κερτομίοις ἐπέεσσι, παραβλήδην ἀγορεύων·
" δοιαὶ μὲν Μενελάῳ ἀρηγόνες εἰσὶ θεάων,
Ἥρη τ' Ἀργείη καὶ Ἀλαλκομενηὶς Ἀθήνη.
ἀλλ' ἦ τοι ταὶ νόσφι καθήμεναι εἰσορόωσαι
τέρπεσθον· τῷ δ' αὖτε φιλομμειδὴς Ἀφροδίτη
αἰεὶ παρμέμβλωκε καὶ αὐτοῦ κῆρας ἀμύνει,
καὶ νῦν ἐξεσάωσεν ὀιόμενον θανέεσθαι.
ἀλλ' ἦ τοι νίκη μὲν ἀρηιφίλου Μενελάου·
ἡμεῖς δέ φραζώμεθ', ὅπως ἔσται τάδε ἔργα,
ἤ ῥ' αὖτις πόλεμόν τε κακὸν καὶ φύλοπιν αἰνὴν
ὄρσομεν, ἦ φιλότητα μετ' ἀμφοτέροισι βάλωμεν.
εἰ δ' αὖ πως τόδε πᾶσι φίλον καὶ ἡδὺ γένοιτο,
ἦ τοι μὲν οἰκέοιτο πόλις Πριάμοιο ἄνακτος,

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as we shall again have reason to suspect, comparatively weak in the art of narrating the episodes by which his speeches are introduced.

1. **ἠγορόωντο**, held assembly, as B 337 *παισὶν ἐοικότες ἀγοράασθε*: Ar. *ἠθροίζοντο*, but it implies debate as well as mere gathering together.

2. **Ἥβη** reappears only in E 722, 905, and the post-homeric passage λ 603, where, as in the later legends, she is the wife of Herakles.

3. **ἐοινοχόει** (*ἐϝοιν*) is clearly the right reading, *v.* A 598: Zenod. *ἐνῳνοχόει*, MSS. *ἐῳνοχόει*, and so apparently Ar., on the analogy of the false form *ἑήνδανε*.

4. **δειδέχατο** from *δείκνυμαι*, *v.* I 196 *δεικνύμενος* (H. G. § 24, 3, and Curt. *Vb.* ii. 218), "pledging"; apparently a secondary sense derived from the custom of pointing to the person whose health is to be drunk. Cf. *δεικανάασθαι*, O 86.

6. **παραβλήδην**, variously explained "maliciously" (with a side meaning); "by way of retort" (so Ap. Rhod. ii. 450, seems to have taken it); "by way of invidious comparison" between Aphrodite and the two goddesses. None of these is satisfactory; I would suggest "by way of exposing himself to her" ("drawing her fire" in modern metaphor), *i.e.* wilfully tempting her to retort upon himself. This sense of *παραβάλλεσθαι* is (with the exception of the purely literal meaning) the only one which occurs in H. (see I 322), and remained attached to the word throughout Greek literature (*v.* L. and S. *s.v.*)

8. **Ἀλαλκομενηίς**: it is hard to say whether the local or attributive sense prevails in this title. Pausanias testifies to a cultus of Athene at Alalkomenai, near the Tritonian lake in Boiotia, down to the times of Sulla; but the word is evidently also significant, "the guardian" (we hear also of *Ζεὺς Ἀλαλκομενεύς* in the *Et. Mag.*) Probably the name of the town was either taken from the title of the goddess or adapted to it from an older name similar in form, or was itself the cause of the adoption of the cultus; a local adjective being then formed with a distinct consciousness of its original significance. It is very probable that the goddess *Ἀθήνη* and the town *Ἀθῆναι* were equally brought into relationship by the similarity of name, the adjectival form *Ἀθηναίη* offering a further analogy to *Ἀλαλκομενηίς*. So perhaps with the worship of Apollo *λυκηγενής* or *λύκειος* in Lykia; see note on 101.

11. **παρμέμβλωκε** = *παρμέμλωκε* from *(μ)βλώσκω* (*μλο* = *μολ*, Curt. *Et.* p. 538). **αὐτοῦ**, the usual construction of *ἀμύνειν* is *τί τινι*, not *τινος*. But M 402, *Ζεὺς κῆρας ἄμυνεν | παιδὸς ἑοῦ*. And the cases where *ἀπό* is added are essentially similar, *νεῶν ἄπο λοιγὸν ἀμῦναι*, Π 80, etc. H. G. § 152.

17. **αὖ πως**, so Ar.: MSS. with Aristoph. *αὔτως* (or *αὕτως*). Ar. read *πέλοιτο* for *γένοιτο*.

18. **οἰκέοιτο . . . ἄγοιτο**, potential optatives, but illustrating how the "wishing" opt. passes into this sense without *ἄν*; *ναίοιτε*, Γ 74, in the mouth of one who desires peace, is a shade nearer the pure idea of "wish." We exactly ex-

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αὖτις δ' Ἀργείην Ἑλένην Μενέλαος ἄγοιτο."
  ὣς ἔφαθ', αἱ δ' ἐπέμυξαν Ἀθηναίη τε καὶ Ἥρη·
πλησίαι αἵ γ' ἥσθην, κακὰ δὲ Τρώεσσι μεδέσθην.
ἤ τοι Ἀθηναίη ἀκέων ἦν οὐδέ τι εἶπεν,
σκυζομένη Διὶ πατρί, χόλος δέ μιν ἄγριος ᾕρειν·
Ἥρῃ δ' οὐκ ἔχαδε στῆθος χόλον, ἀλλὰ προσηύδα·
" αἰνότατε Κρονίδη, ποῖον τὸν μῦθον ἔειπες.
πῶς ἐθέλεις ἅλιον θεῖναι πόνον ἠδ' ἀτέλεστον,
ἱδρῶ θ', ὃν ἵδρωσα μόγῳ, καμέτην δέ μοι ἵπποι
λαὸν ἀγειρούσῃ, Πριάμῳ κακὰ τοῖό τε παισίν.
ἔρδ'· ἀτὰρ οὔ τοι πάντες ἐπαινέομεν θεοὶ ἄλλοι."
  τὴν δὲ μέγ' ὀχθήσας προσέφη νεφεληγερέτα Ζεύς·
" δαιμονίη, τί νύ σε Πρίαμος Πριάμοιό τε παῖδες
τόσσα κακὰ ῥέζουσιν, ὅ τ' ἀσπερχὲς μενεαίνεις
Ἴλιον ἐξαλαπάξαι, ἐυκτίμενον πτολίεθρον;
εἰ δὲ σύ γ' εἰσελθοῦσα πύλας καὶ τείχεα μακρὰ
ὠμὸν βεβρώθοις Πρίαμον Πριάμοιό τε παῖδας
ἄλλους τε Τρῶας, τότε κεν χόλον ἐξακέσαιο.
ἔρξον, ὅπως ἐθέλεις· μὴ τοῦτό γε νεῖκος ὀπίσσω
σοὶ καὶ ἐμοὶ μέγ' ἔρισμα μετ' ἀμφοτέροισι γένηται.
ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῇσιν·
ὁππότε κεν καὶ ἐγὼ μεμαὼς πόλιν ἐξαλαπάξαι
τὴν ἐθέλω, ὅθι τοι φίλοι ἀνέρες ἐγγεγάασιν,

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press the ambiguity in translating "then *may* the city of P. be a habitation." Zeus is here not expressing a wish, but only putting as a supposition the result of his second alternative in l. 16 (L. Lange, EI, p. 371)

20. **μύζειν**, to "mutter," "murmur," a family of words derived onomatopoetically from an imitation of the sound of the voice when the lips are closed.

22. **ἀκέων** is indeclinable here and Θ 459, and φ 89 *ἀκέων δαίνυσθε καθήμενοι.* Elsewhere it is always declined like a participle, and it is hard to see what else it can be. Of course *ἀκέουσ'* could easily be restored here, but there is nothing to explain how such a corruption could have originated.

28. **κακά**, accusative "in apposition to the sentence," as it is generally called; *i.e.* "expressing the sum or result of an action" (H. G. § 136, 4); so l. 207, *ὅν τις ἔβαλεν . . . τῷ μὲν κλέος ἄμμι δὲ πένθος*: Ω 735, *ῥίψει χειρὸς ἑλὼν ἀπὸ πύργου, λυγρὸν ὄλεθρον.* The construction is only found after a verb governing an accus. "of the external object" either expressed or implied, and may be regarded as an extension of the construction *ῥέζειν τινά τι.*

29. **πάντες** is the emphatic word. It is indifferent as to the sense whether we take **ἐπαινέομεν** as fut. or pres.; but it must be the latter according to Cobet's canon, that in verbs where ε is not changed to η, if the antepenult. is *long*, the fut. takes σ, but where the antepenult. is short the σ always disappears (M. C. p. 307).

32. **ὅ τε** implies "as I must conclude they do, because," etc. **ἀσπερχές**, apparently for *ἀνσπερχες*, *σπέρχω* "to press," lit. hastening, pressing on (so Curt. *Et.* no. 176 *b*, and Clemm in *C. St.* viii. 95).

35. For similar expressions *v.* X 347, Ω 212, and the words of Xenophon to his soldiers, *Anab.* iv. 8, 14, *τούτους, ἥν πως δυνώμεθα, καὶ ὠμοὺς δεῖ καταφαγεῖν.* **βεβρώθοις** seems to be a perf. in *-θα* like *ἐγρηγόρθασι*, *v.* H. G. § 22, 7 *b*.

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μή τι διατρίβειν τὸν ἐμὸν χόλον, ἀλλά μ' ἐᾶσαι·
καὶ γὰρ ἐγὼ σοὶ δῶκα ἑκὼν ἀέκοντί γε θυμῷ.
αἳ γὰρ ὑπ' ἠελίῳ τε καὶ οὐρανῷ ἀστερόεντι
ναιετάουσι πόληες ἐπιχθονίων ἀνθρώπων,
τάων μοι περὶ κῆρι τιέσκετο Ἴλιος ἱρὴ
καὶ Πρίαμος καὶ λαὸς ἐυμμελίω Πριάμοιο·
οὐ γάρ μοί ποτε βωμὸς ἐδεύετο δαιτὸς ἐίσης,
λοιβῆς τε κνίσης τε· τὸ γὰρ λάχομεν γέρας ἡμεῖς."
  τὸν δ' ἠμείβετ' ἔπειτα βοῶπις πότνια Ἥρη·
"ἦ τοι ἐμοὶ τρεῖς μὲν πολὺ φίλταταί εἰσι πόληες,
Ἄργος τε Σπάρτη τε καὶ εὐρυάγυια Μυκήνη·
τὰς διαπέρσαι, ὅτ' ἄν τοι ἀπέχθωνται περὶ κῆρι·
τάων οὔ τοι ἐγὼ πρόσθ' ἵσταμαι οὐδὲ μεγαίρω.
εἴ περ γὰρ φθονέω τε καὶ οὐκ εἰῶ διαπέρσαι,
οὐκ ἀνύω φθονέουσ', ἐπεὶ ἦ πολὺ φέρτερός ἐσσι.

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43. **ἑκὼν ἀέκοντί γε θυμῷ**, not under compulsion, but yet not of my own liking, as the Schol. explain: *πολλὰ παρὰ προαίρεσιν τῆς ψυχῆς πράττομεν πρὸς τὸ κεχαρισμένον τῶν πέλας.*

45. **ναιετάουσι**, "have their place," see Β 626.

46. **περὶ κῆρι**: on this disputed phrase see H. G. § 186, 2, where the evidence is fully given. Mr. Monro takes the dat. as a locative, "in the heart"; and with much hesitation *περί* as = exceedingly; "*περὶ κῆρι* may have been meant in the literal sense,—the feeling (fear, anger, etc.) being thought of as *filling* or *covering* the heart. On the whole, however, the evidence is against this view—unless indeed we explain *περὶ κῆρι* as a traditional phrase used without a distinct sense of its original meaning." The sense "exceedingly" is obviously suitable here, but less so in 53.

47. **ἐυμμελίω**, "with good spear of ash," *τοῦ εὖ ποτε τῇ μελίᾳ χρησαμένου, πολεμικοῦ*, Schol.; a somewhat strange epithet to apply to Priam, who is not represented as a warrior in Homer (except Γ 188); the word is also applied to the sons of Euphorbos in Ρ (9, 23, 59), and to Peisistratos, γ 400.

53. In this line many have seen an allusion—the only allusion in H.—to the Dorian conquest. But this is very doubtful, for that invasion made Sparta more prominent, and certainly did not ruin Argos; while we have positive evidence that Mykene was only destroyed by the Argives so late as 468 B.C. (Diod. Sic. xi. 65. Mr. Mahaffy has however thrown some doubt upon this date; see Schliemann's *Tiryns*, pp. 35-44). For the almost complete absence of allusion to the Dorians see on Β 653.

55. **φθονέω** and **εἰῶ** are taken by Ameis as subj.; he compares α 167, *οὐδέ τις ἡμιν | θαλπωρή, εἴ πέρ τις ἐπιχθονίων ἀνθρώπων | φῆσιν ἐλεύσεσθαι*, but this is essentially different, as it refers to a repetition of anticipated cases: so Δ 261, *εἴ περ γάρ τ' ἄλλοι . . . δαιτρὸν πίνωσιν.* Hera is here stating a fact which she admits, in order to base another statement upon it, and for this the indic. is the proper mood; cf. Η 117, *εἴ περ ἀδειής τ' ἐστί.* It is also more natural to find *οὐ* after *εἰ* with the indic. than the subj.: H. G. § 216, and *v.* on Β 349, Δ 160, though it is true that we *do* find *εἰ οὐ* with subj., *e.g.* Υ 139, *οὐκ εἰῶσι.* In the next line **ἀνύω** may be either pres. or fut. 55-6 were obelized by Ar., *ὅτι τὴν χάριν ἀναλύουσιν, εἰ καὶ μὴ προδεηθεὶς δύναται τοῦτ' ἔχειν*, *i.e.* Hera is not doing Zeus a favour if Zeus can work his will without asking her. But this ground is quite insufficient; the turn of thought is natural enough, "have your way; you know I cannot prevent it." The **ἀλλά** in the next line also clearly refers to 56, "though you are more mighty, yet I am not to count for nothing."

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ἀλλὰ χρὴ καὶ ἐμὸν θέμεναι πόνον οὐκ ἀτέλεστον·
καὶ γὰρ ἐγὼ θεός εἰμι, γένος δέ μοι ἔνθεν, ὅθεν σοί,
καί με πρεσβυτάτην τέκετο Κρόνος ἀγκυλομήτης,
ἀμφότερον, γενεῇ τε καὶ οὕνεκα σὴ παράκοιτις
κέκλημαι, σὺ δὲ πᾶσι μετ' ἀθανάτοισιν ἀνάσσεις.
ἀλλ' ἤ τοι μὲν ταῦθ' ὑποείξομεν ἀλλήλοισιν,
σοὶ μὲν ἐγώ, σὺ δ' ἐμοί· ἐπὶ δ' ἕψονται θεοὶ ἄλλοι
ἀθάνατοι. σὺ δὲ θᾶσσον Ἀθηναίῃ ἐπιτεῖλαι
ἐλθεῖν ἐς Τρώων καὶ Ἀχαιῶν φύλοπιν αἰνήν,
πειρᾶν δ', ὥς κε Τρῶες ὑπερκύδαντας Ἀχαιοὺς
ἄρξωσι πρότεροι ὑπὲρ ὅρκια δηλήσασθαι."
ὣς ἔφατ', οὐδ' ἀπίθησε πατὴρ ἀνδρῶν τε θεῶν τε·
αὐτίκ' Ἀθηναίην ἔπεα πτερόεντα προσηύδα·
"αἶψα μάλ' ἐς στρατὸν ἐλθὲ μετὰ Τρῶας καὶ Ἀχαιούς,
πειρᾶν δ', ὥς κε Τρῶες ὑπερκύδαντας Ἀχαιοὺς
ἄρξωσι πρότεροι ὑπὲρ ὅρκια δηλήσασθαι."
ὣς εἰπὼν ὤτρυνε πάρος μεμαυῖαν Ἀθήνην,
βῆ δὲ κατ' Οὐλύμποιο καρήνων ἀΐξασα.
οἷον δ' ἀστέρα ἧκε Κρόνου πάις ἀγκυλομήτεω,

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59. **πρεσβυτάτην**, "senior" in dignity, not age; so πρέσβα always (generally of Hera), and other words from the same stem, when the connotation of honour or respect is rarely quite absent. Cf. also γέρων, *seigneur*, as titles. Curt. (*Et.* p. 479) connects with Lat. *pris-cus*, and refers it to a stem *πρεϊς = Skt. *pra-jas*, a compar. of *pra* = προ, so that the idea of *priority* is fundamental, whether it be of place or time.

60. **ἀμφότερον**, *v.* Γ 179. **γενεῇ**, parentage, not necessarily *age*. **σὺ δέ** is added paratactically to the second clause only, to emphasize the importance implied in the word **σή**. Ameis compares Z 126-7.

66. **ὑπερκύδαντας**, probably an adj. like ἀκάμας ἀδάμας, from stem κυδ (not κυδεσ) like κυδ-ρός. It does not occur anywhere else.

67. See Γ 299. It is clear here that ὅρκια is governed by ὑπέρ, not by δηλήσασθαι. Here also MSS. give ὑπερόρκια.

75. **ἀστέρα ἧκε**, so MSS.: Bekker after Bentley ἀστέρ' ἔηκε. The hiatus has been explained as due to the fact that ἧκε originally began with *j*, but this is very uncertain, and the place, just before the caesura κατὰ τρίτον τροχαῖον, is the most unlikely for an hiatus, so that the conjecture is almost certainly right. See B 87. It is not easy to make out exactly *what* the people saw and marvelled at (79); the metaphor clearly indicates more than the mere swiftness of descent, and implies at least a visible flash, though we cannot suppose that Athene actually changed herself into a "fire-ball" or meteorite; but on the other hand Homeric gods are not in the habit of appearing to multitudes in their own person. Of course the sparks in 77 are merely part of the description of such a meteor, and do not belong to the comparison. A very similar passage is P 547 *sqq.*, which describes the descent of the same goddess clothed in a cloud like a rainbow, spread by Zeus τέρας ἔμμεναι ἢ πολέμοιο ἢ καὶ χειμῶνος. 82 shows that the people did not know *what* had happened, but only expected some divine interference in a decisive way, whether for good or ill. The edd. compare *Hym. Apoll.* 362—

ἔνθ' ἐκ νηὸς ὄρουσεν ἄναξ ἑκάεργος Ἀπόλλων
ἀστέρι εἰδόμενος μέσῳ ἤματι· τοῦ δ' ἀπὸ πολλαὶ
σπινθαρίδες πωτῶντο, σέλας δ' εἰς οὐρανὸν ἷκεν,

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ἢ ναύτῃσι τέρας ἠὲ στρατῷ εὐρέι λαῶν,
λαμπρόν· τοῦ δέ τε πολλοὶ ἀπὸ σπινθῆρες ἵενται·
τῷ ἐικυῖ' ἤιξεν ἐπὶ χθόνα Παλλὰς Ἀθήνη,
κὰδ δ' ἔθορ' ἐς μέσσον· θάμβος δ' ἔχεν εἰσορόωντας
Τρῶάς θ' ἱπποδάμους καὶ ἐυκνήμιδας Ἀχαιούς·
ὧδε δέ τις εἴπεσκεν ἰδὼν ἐς πλησίον ἄλλον·
"ἦ ῥ' αὖτις πόλεμός τε κακὸς καὶ φύλοπις αἰνὴ
ἔσσεται, ἢ φιλότητα μετ' ἀμφοτέροισι τίθησιν
Ζεύς, ὅς τ' ἀνθρώπων ταμίης πολέμοιο τέτυκται."
ὣς ἄρα τις εἴπεσκεν Ἀχαιῶν τε Τρώων τε.
ἡ δ' ἀνδρὶ ἰκέλη Τρώων κατεδύσεθ' ὅμιλον,
Λαοδόκῳ Ἀντηνορίδῃ, κρατερῷ αἰχμητῇ,
Πάνδαρον ἀντίθεον διζημένη, εἴ που ἐφεύροι.
εὗρε Λυκάονος υἱὸν ἀμύμονά τε κρατερόν τε
ἑσταότ'· ἀμφὶ δέ μιν κρατεραὶ στίχες ἀσπιστάων
λαῶν, οἵ οἱ ἕποντο ἀπ' Αἰσήποιο ῥοάων.
ἀγχοῦ δ' ἱσταμένη ἔπεα πτερόεντα προσηύδα·
"ἦ ῥά νύ μοί τι πίθοιο, Λυκάονος υἱὲ δαΐφρον;
τλαίης κεν Μενελάῳ ἔπι προέμεν ταχὺν ἰόν,
πᾶσι δέ κε Τρώεσσι χάριν καὶ κῦδος ἄροιο,
ἐκ πάντων δὲ μάλιστα Ἀλεξάνδρῳ βασιλῆι.
τοῦ κεν δὴ πάμπρωτα παρ' ἀγλαὰ δῶρα φέροιο,

---

where however Apollo is actually metamorphosed into a ball of fire.

84 = Τ 224. For the genitive **ἀνθρώπων** cf. Α 28, *τέρας ἀνθρώπων*, a portent *in the eyes of men*. It would thus seem to depend on *ταμίης*, not *πολέμοιο*. But cf. Ε 332, *ἀνδρῶν πόλεμος*.

86. Observe the long ι of **ἀνδρί**: this is probably the primitive quantity of the dat. sing.; *v.* H. G. § 373.

88. **εἴ που ἐφεύροι**, a wish-clause expressing the thought of the goddess, "would she might find him" (see on Γ 453). Zenod. was offended at the doubt which he thought was expressed as to the certainty of the goddess finding him, and wrote *εὗρε δὲ τόνδε*, omitting 89 altogether. **εὗρε** is commonly found beginning a sentence asyndetically, *e.g.* Β 169, Δ 327, Ε 169, 355, Λ 197, 473. For 91 cf. Β 825.

93. The question here implies a wish, the opt. being potential; lit. "might you not listen to me?" This wish is made a condition of the following clause, and is thus exactly like *εἴ μοί τι πίθοιο*, Η 28. It thus illustrates the origin of conditional sentences from the primitive form of a wish followed by a clause dependent on it (L. Lange, EI, p. 381). We have the same form in Η 48 and with the addition of *κε*, σ 357, but *οὐκ ἄν* is more usual, Κ 204, Γ 52, χ 132.

94. **ἔπι προέμεν** Ar., *ἐπιπροέμεν* MSS. Cf. χ 8, *ἐπ' Ἀντινόῳ ἰθύνετο*. Ameis considers that by connecting *ἐπί* with the subst. the idea of hostile intent is more vividly brought out: the double compound *ἐπιπροιέναι* is used in the simple sense of "sending forth in a certain direction," Ι 520, Ρ 708, Σ 58, ο 299.

95. **Τρώεσσι**, at the hands of the Trojans, apparently a locative sense (H. G. § 145, 4). So Ι 303 *ἦ γάρ κέν σφι μάλα μέγα κῦδος ἄροιο*, Χ 217 *οἴσεσθαι μέγα κῦδος Ἀχαιοῖσιν*, compared with *κλέος ἐσθλὸν ἐνὶ Τρώεσσιν ἀρέσθαι*, Ρ 16.

97. The simplest construction of **παρά** is with *τοῦ*, but the rhythm is in favour of joining the participle with the verb, as the line is otherwise divided into two equal halves (for which however Fäsi

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αἴ κεν ἴδῃ Μενέλαον ἀρήιον Ἀτρέος υἱὸν
σῷ βέλεϊ δμηθέντα πυρῆς ἐπιβάντ' ἀλεγεινῆς.
ἀλλ' ἄγ' ὀίστευσον Μενελάου κυδαλίμοιο,
εὔχεο δ' Ἀπόλλωνι λυκηγενέι κλυτοτόξῳ
ἀρνῶν πρωτογόνων ῥέξειν κλειτὴν ἑκατόμβην
οἴκαδε νοστήσας ἱερῆς εἰς ἄστυ Ζελείης."
ὣς φάτ' Ἀθηναίη, τῷ δὲ φρένας ἄφρονι πεῖθεν·
αὐτίκ' ἐσύλα τόξον ἐΰξοον ἰξάλου αἰγὸς
ἀγρίου, ὅν ῥά ποτ' αὐτὸς ὑπὸ στέρνοιο τυχήσας
πέτρης ἐκβαίνοντα, δεδεγμένος ἐν προδοκῇσιν,
βεβλήκει πρὸς στῆθος· ὁ δ' ὕπτιος ἔμπεσε πέτρῃ.
τοῦ κέρα ἐκ κεφαλῆς ἑκκαιδεκάδωρα πεφύκειν·
καὶ τὰ μὲν ἀσκήσας κεραοξόος ἤραρε τέκτων,

---

compares B 39, *θήσειν γὰρ ἔτ' ἔμελλεν ἐπ' ἄλγεά τε στοναχάς τε*).

99. **ἐπιβάντα,** cf. I 546, *πολλοὺς δὲ πυρῆς ἐπέβησ' ἀλεγεινῆς*. The expression is very natural, even as used of the dead.

101. **λυκηγενής.** This and similar epithets of Apollo had at least a double connotation to the Greeks, that of Lykia and of wolves. To these etymologists have added a third, that of *light*; Apollo being the sun-god. (This explanation is as old as Macrobius; see *Sat.* I. xvii. 36-41, pp. 96-7. J. A. P.) The two former meanings were inextricably interwoven in ancient mythology. Apollo is worshipped as *λυκοκτόνος* (cf. *Σμινθεύς*, A 39) and also in Lykia. Modern anthropologists are inclined to make a wolf-god of him; "according to one myth, Leto the mother of Apollo was changed into a wolf, thus he was wolf-born (Aelian, H. A. x. 26)" (A. Lang). For the possible interaction of such local and mythological titles see on l. 8 *sup.* (If the name of Lykia is implied, it is here the Trojan Lykia beneath Ida, not the more famous country of Sarpedon, B 824.)

102. **πρωτογόνων,** apparently "firstlings," the first-born of the year, the *πρόγονοι* of ι 221. The word however suggests the Hebrew custom of offering the first offspring of every animal.

105. **ἐσύλα,** "stripped" the bow of its covering; in 116 "stripped the lid off the quiver," the object in one case being the thing uncovered, in the other the covering itself. The two uses of *καλύπτειν* are exactly similar. For the bow-case (*γωρυτός*) see φ 54. It is not clear if **ἰξάλου** is an adj. (of the wild goat, cf. ξ 50, *ἰονθάδος ἀγρίου αἰγός*) or a specific name, as in *βοῦς ταῦρος*, etc. It is pretty certain that the animal meant is the ibex or steinbock, an animal still found in the Alps, though it seems doubtful if it continues to inhabit Greece (Buchholz, H. R., I, ii. 163). It was however in historical times an inhabitant of Crete; and Milchhöfer has published (*Arch. Zeit.* 1880, p. 213) a bronze plate from that island representing two huntsmen, one of whom bears on his neck an ibex, while the other carries a bow evidently made of ibex-horns; it clearly shows the rings, see next note. **ὑπὸ στέρνοιο τυχήσας** is added parenthetically, and **ὅν** is governed by *βεβλήκει*, for *τυχεῖν* is not found in H. with an acc. of the object hit, as in later writers. Cf. E 579, M 189, 394, etc.

109. **κέρα,** perhaps rather *κέρα'* for *κέραα* or *κέραε*. **ἑκκαιδεκάδωρα,** *δῶρον καλεῖται ὁ παλαιστής, ὅ ἐστιν ἔκτασις τῶν τῆς χειρὸς τεσσάρων δακτύλων*, *i.e.* a *palm*, four fingers' breadth, or about three inches. The horns would then be four feet long, which appears to be beyond the recorded size of the horns of the ibex (but see Paley's note); hence either H. is exaggerating, or he means that the united length of the two was sixteen palms. **δῶρον** in this sense seems not to recur; some have suggested that it may mean the *rings* on the horns, by which the animal's age is known. For derivation see Curt. *Et.* no. 367.

110. **ἀσκήσας** is used of any artificial preparation, *e.g.* wool Γ 388, a mixing-

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πᾶν δ' εὖ λειήνας χρυσέην ἐπέθηκε κορώνην.
καὶ τὸ μὲν εὖ κατέθηκε τανυσσάμενος ποτὶ γαίῃ
ἀγκλίνας· πρόσθεν δὲ σάκεα σχέθον ἐσθλοὶ ἑταῖροι,
μὴ πρὶν ἀναΐξειαν ἀρήιοι υἷες Ἀχαιῶν,
πρὶν βλῆσθαι Μενέλαον ἀρήιον Ἀτρέος υἱόν.
αὐτὰρ ὁ σύλα πῶμα φαρέτρης, ἐκ δ' ἕλετ' ἰὸν
ἀβλῆτα πτερόεντα, μελαινέων ἕρμ' ὀδυνάων·
αἶψα δ' ἐπὶ νευρῇ κατεκόσμεε πικρὸν ὀιστόν,
εὔχετο δ' Ἀπόλλωνι λυκηγενέι κλυτοτόξῳ
ἀρνῶν πρωτογόνων ῥέξειν κλειτὴν ἑκατόμβην
οἴκαδε νοστήσας ἱερῆς εἰς ἄστυ Ζελείης.
ἕλκε δ' ὁμοῦ γλυφίδας τε λαβὼν καὶ νεῦρα βόεια·
νευρὴν μὲν μαζῷ πέλασεν, τόξῳ δὲ σίδηρον.
αὐτὰρ ἐπεὶ δὴ κυκλοτερὲς μέγα τόξον ἔτεινεν,
λίγξε βιός, νευρὴ δὲ μέγ' ἴαχεν, ἆλτο δ' ὀιστὸς
ὀξυβελής, καθ' ὅμιλον ἐπιπτέσθαι μενεαίνων.
οὐδὲ σέθεν, Μενέλαε, θεοὶ μάκαρες λελάθοντο
ἀθάνατοι, πρώτη δὲ Διὸς θυγάτηρ ἀγελείη,

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bowl Ψ 743, etc. **ἤραρε,** joined with a handle (*πῆχυς*) in the middle. The **κορώνη** is the tip with a notch, into which the loop is slipped in stringing. At the other end there must have been another *κορώνη* into which the string was permanently fastened, or else a hole through the horn.

112. **εὖ κατέθηκε,** laid it carefully down, in order to take out the arrow. **ποτὶ γαίῃ ἀγκλίνας** seem to go together, "having strung it by resting the lower end upon the ground" against his foot. *ἀγκλίνας* is thus subordinate to *τανυσσάμενος.*

117. **ἀβλῆτα,** never before shot. **ἕρμα,** a well-known *crux.* Various untenable explanations have been given, the favourite is that which compares it with *ἕρμα πόληος,* "a pillar of the state" (Π 549, etc.), as if "a support, bearer, of pangs," on which pangs rest. But Curt., *Et.* no. 502, connects it with *ὁρμή,* Skt. *sar* to run, flow, *sármas* streaming; so that it may literally be translated "a spring, source, of woes," *i.e.* that which sets pangs flowing, the later *ἀφ-ορμ-ή.* This appears satisfactory, but for the fact that *ἕρμα* is not an uncommon word in other senses, and that there is no other kindred form to *ὁρμή* which has the *ε.* The German editors compare Tell's words to his arrow, in Schiller, "komm du hervor, du Bringer bittrer Schmerzen." Another explanation is given by Ameis, who takes *ἕρμα* as = *chain,* or *pendant;* he thinks it is used of the arrow regarded as hanging from the hand at the moment it is lifted from the quiver. But this, like all the explanations except that of Curtius, is far too artificial.

122. **γλυφίδας,** the notch: so φ 419, *ἕλκεν νευρὴν γλυφίδας τε.* The plural possibly indicates that in addition to the notch at the end which received the string there was another in the side of the shaft, made so as to give the fingers a hold in drawing the arrow back (so Am. *Anh.* to φ 419, after Rüstow and Köchly). **νεῦρα** only here = *νευρή,* bowstring made of a bull's sinew; see 151 for a different sense.

123. **σίδηρον,** the point of the arrow, which was fastened to the shaft by a thong, 151.

124. **κυκλοτερές** is predicate, bent into a (semi) circle. Zenod. inverted the order of this line and 123, but not well.

125. **λίγξε** seems to be an imitative word: it does not occur again in Greek. Notice the personification of the weapons, *ἴαχεν, ἆλτο, μενεαίνων.*

128. **πρώτη,** as if an affirmative had preceded, "remembered," instead of

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ἥ τοι πρόσθε στᾶσα βέλος ἐχεπευκὲς ἄμυνεν.
ἡ δὲ τόσον μὲν ἔεργεν ἀπὸ χροός, ὡς ὅτε μήτηρ
παιδὸς ἐέργῃ μυῖαν, ὅθ' ἡδέι λέξεται ὕπνῳ·
αὐτὴ δ' αὖτ' ἴθυνεν, ὅθι ζωστῆρος ὀχῆες
χρύσειοι σύνεχον καὶ διπλόος ἤντετο θώρηξ.
ἐν δ' ἔπεσε ζωστῆρι ἀρηρότι πικρὸς ὀιστός·
διὰ μὲν ἂρ ζωστῆρος ἐλήλατο δαιδαλέοιο,
καὶ διὰ θώρηκος πολυδαιδάλου ἠρήρειστο
μίτρης θ', ἣν ἐφόρειν ἔρυμα χροός, ἕρκος ἀκόντων,
ἥ οἱ πλεῖστον ἔρυτο· διαπρὸ δὲ εἴσατο καὶ τῆς,
ἀκρότατον δ' ἄρ' ὀιστὸς ἐπέγραψε χρόα φωτός·
αὐτίκα δ' ἔρρεεν αἷμα κελαινεφὲς ἐξ ὠτειλῆς.

"forgat not." **ἀγελείη**, "she who leads the spoil" (ἄγω, λεία) as goddess of forays. This traditional interpretation is supported by the epithet Ληῖτις, κ 460. The word is used only of Athene.

129. **ἐχεπευκές**, lit. "having sharpness" (πυκ as *pung-o*, etc.: Curt. *Et.* no. 100), like ἐχέφρων. For these "objective" compounds *v.* H. G. § 126.

130. **τόσον**, "just a little," see on X 322, Ψ 454. The word is not correlative with ὡς, for the point of the simile is the watchful affection, not the distance to which the arrow or the fly is driven away.

131. **λέξεται**, subj., root λεχ.

132. For this couplet see on Υ 414, and J. H. S. iv. p. 79. The arrow lights on the very point where the armour is thickest; the two plates of the cuirass overlap at the side, and are held together by the belt clasped over them, while the upper edge of the "mitra" (137) inside reaches as high as this, being fastened round the waist. **ἤντετο**, either "met the shot" or "met the belt."

135-6. Cf. Γ 357-8.

137. **μίτρη**, apparently a metal girdle worn round the waist and protecting the lower part of the abdomen, where the breastplate, which was rather short, did not cover it. It is a piece of archaic and even pre-hellenic armour; it has been found in Euboea, but most examples come from the oldest tombs in Italy. (This explanation, from Helbig, H. E. p. 200, seems satisfactory; I had originally regarded it as a leathern apron or "taslet," set with plates of metal, J. H. S. iv. p. 75; but this does not adequately account for the phrase τὴν χαλκῆες κάμον ἄνδρες, 216.) **ἔρυμα**, so Ar.: cf. Xen. *Cyr.* iv. 3, 9, θώρακας ἐρύματα σωμάτων. But Aristoph. and Zenod. read ἔλυμα, "οἱόνει εἴλυμα" (a wrap, covering, ζ 179) Didym.; and as this form does not recur it is likely to be the original reading altered to the familiar ἔρυμα; there is no obvious reason for the contrary change.

138. **ἔρυτο** with dat. like ἀμύνειν τινί (τι), but there is no other instance of this construction. We find the acc. of the person N 555 Νέστορος υἱὸν ἔρυτο, of the thing ἡ δ' οὐκ ἔγχος ἔρυτο Ε 538, etc.; without an object expressed ἀλλ' Ἥφαιστος ἔρυτο Ε 23 (La R.) Here we may supply ὀιστόν as object. **εἴσατο**: this form, with the fut. εἴσομαι, occurs sixteen times in Homer. Of these seven show signs of an initial consonant (ἐπιείσατο, ἐείσατο, etc.); four are doubtful, as the bucolic caesura may account for the hiatus, as here; two are indifferent, as the word begins the line; and only three (N 90, Ω 462, ο 213) reject the consonant. Hence Ahrens (*Beiträge*, p. 112) separates these forms from εἶμι (root *i-*) and refers them to the Skt. root *vi-*, to go. Curtius (*Et.* p. 581) prefers to see in these facts the effect of a false analogy with the similar forms from root Ϝιδ, but this appears a less probable explanation.

139. For **ἄρ' ὀιστός** Zenod. read ἄρα χαλκός, which Ar. rejected on the ground that the point of the arrow was of iron (123). Ar. also obelized 140, because **ὠτειλή** ought to mean a wound given not by a shot, but by a thrust or cut, to which senses the verb οὐτάζω is limited. So also 149. This however is surely hypercritical.

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ὡς δ' ὅτε τίς τ' ἐλέφαντα γυνὴ φοίνικι μιήνῃ
Μῃονὶς ἠὲ Κάειρα, παρήιον ἔμμεναι ἵππων·
κεῖται δ' ἐν θαλάμῳ, πολέες τέ μιν ἠρήσαντο
ἱππῆες φορέειν, βασιλῆι δὲ κεῖται ἄγαλμα,
ἀμφότερον, κόσμος θ' ἵππῳ ἐλατῆρί τε κῦδος·
τοῖοί τοι, Μενέλαε, μιάνθην αἵματι μηροὶ
εὐφυέες κνῆμαί τε ἰδὲ σφυρὰ κάλ' ὑπένερθεν.
ῥίγησεν δ' ἄρ' ἔπειτα ἄναξ ἀνδρῶν Ἀγαμέμνων,
ὡς εἶδεν μέλαν αἷμα καταρρέον ἐξ ὠτειλῆς·
ῥίγησεν δὲ καὶ αὐτὸς ἀρηίφιλος Μενέλαος.
ὡς δὲ ἴδεν νεῦρόν τε καὶ ὄγκους ἐκτὸς ἐόντας,
ἄψορρόν οἱ θυμὸς ἐνὶ στήθεσσιν ἀγέρθη.
τοῖς δὲ βαρὺ στενάχων μετέφη κρείων Ἀγαμέμνων,
χειρὸς ἔχων Μενέλαον· ἐπεστενάχοντο δ' ἑταῖροι·
“ φίλε κασίγνητε, θάνατόν νύ τοι ὅρκι' ἔταμνον,
οἶον προστήσας πρὸ Ἀχαιῶν Τρωσὶ μάχεσθαι·
ὥς σ' ἔβαλον Τρῶες, κατὰ δ' ὅρκια πιστὰ πάτησαν.
οὐ μέν πως ἅλιον πέλει ὅρκιον αἷμά τε ἀρνῶν
σπονδαί τ' ἄκρητοι καὶ δεξιαί, ᾗς ἐπέπιθμεν.

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141. **μιήνῃ**, imitated by Verg. *Aen.* xii. 67—

"Indum sanguineo veluti *violaverit* ostro
Si quis ebur."

So *φθείρω* is used of mixing colours.

142. **ἵππων**, so Ar. and MSS. : Bekk. *ἵππῳ*. This was perhaps the reading of Aristoph. ; but the Schol. (of Didymos) is corrupt, and possibly we ought to ascribe *ἵπποιν*, not *ἵππῳ*, to him ; the dual suits the Homeric use of horses in pairs rather than in threes or fours.

143. **θαλάμῳ**, of the treasure chamber, *β* 337, Z 288, etc.

145. **ἐλατῆρι** in H. is used only of the driver in a chariot race, Α 702, Ψ 369 ; the connotation of the word is thus very appropriate to an ornament which would be used for purposes of display rather than of warfare.

146. **μιάνθην**, an isolated form, " in all probability the regular 3d dual of a simple non-thematic aor. of *μιαίνω*, for *ἐ-μιάν-σθην* (like *πεφάνθαι* for *πεφάνσθαι*) " H. G. App. p. 320 (so Buttmann). Curtius however (*Vb.* ii. 322) doubts this, and prefers to write *μίανθεν* (or *μιάνθεν* ?) with Ahrens, and to regard the scansion as a relic of the original length of the final syllable (from *-εντ*). Of this other traces are found in the Doric accentuation of the 3d pl., *e.g.* *ἐλέγον* (*Vb.* i. 73).

151. **νεῦρον**, by which the base of the tip was "whipped" to the shaft. **ὄγκους**, barbs (*uncos*): there were probably three such, the point having three edges: Helbig, H. E. p. 245 : *v.* *διστῷ τριγλώχινι* E 393, Λ 507. Only the actual point has penetrated the flesh, the rest of the tip remains in the armour.

155. **φίλε**, a trochee, as E 359, Φ 308, and so *φίλαι*, *φίλατο*. If *φίλος* is for (*σ*)*φε-ιλος* (from stem *σϝε*, *suus*, etc.), as appears to be the case, the lengthening is accounted for by the contraction. (Curtius, in *St.* vi. p. 430.) But the ictus would be a sufficient explanation, as in the case of *διά*. **θάνατον**, the acc. is parallel to *οὔ τι ψεῦδος ἐμὰς ἄτας κατέλεξας* I 115, *ταῦτά τοι . . . ἀληθείην κατέλεξα* *η* 297, where it expresses an attribute of the action, and is thus a case of the "accusative of the internal object" (H. G. § 136 (2)).

157. **ὥς** = *ὅτι οὕτως* ; this is of course really a case of parataxis ; "*how* the Trojans have smitten thee !" Cf. Z 109.

158. **ὅρκιον**, sing. only here, "an oath-sacrifice" generically. 159 = B 341.

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εἴ περ γάρ τε καὶ αὐτίκ' Ὀλύμπιος οὐκ ἐτέλεσσεν,
ἔκ τε καὶ ὀψὲ τελεῖ, σύν τε μεγάλῳ ἀπέτισαν,
σὺν σφῇσιν κεφαλῇσι γυναιξί τε καὶ τεκέεσσιν.
εὖ γὰρ ἐγὼ τόδε οἶδα κατὰ φρένα καὶ κατὰ θυμόν·
ἔσσεται ἦμαρ, ὅτ' ἄν ποτ' ὀλώλῃ Ἴλιος ἱρὴ
καὶ Πρίαμος καὶ λαὸς ἐυμμελίω Πριάμοιο,
Ζεὺς δέ σφι Κρονίδης ὑψίζυγος, αἰθέρι ναίων,
αὐτὸς ἐπισσείῃσιν ἐρεμνὴν αἰγίδα πᾶσιν
τῆσδ' ἀπάτης κοτέων. τὰ μὲν ἔσσεται οὐκ ἀτέλεστα·
ἀλλά μοι αἰνὸν ἄχος σέθεν ἔσσεται, ὦ Μενέλαε,
αἴ κε θάνῃς καὶ πότμον ἀναπλήσῃς βιότοιο.
καί κεν ἐλέγχιστος πολυδίψιον Ἄργος ἱκοίμην·
αὐτίκα γὰρ μνήσονται Ἀχαιοὶ πατρίδος αἴης·

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160. **εἴ . . . οὐκ.** This is clearly a case like O 162, Υ 129, Ω 296, etc., where the negative does not coalesce with the verb into a negative word, but applies to the whole sentence. The use of *οὐκ* with the indic. seems to be primitive, and only to have been ousted by *μή* through analogy. The use of *εἰ* with the indic. is to place a statement in the form of a supposition merely to the *intellect*, *i.e.* without any indication of wish or purpose on the part of the speaker; whereas *μή* appears originally to have indicated a "mood" in the strictest sense, *i.e.* the active putting aside of a thought (*prohibition*); so that *εἰ μή* with the indic. was at first impossible. We find *μή* with the indic. without *εἰ* in the phrase *μὴ ὤφελον*, and also O 41, T 261 (?), K 330, (H. G. § 358) where the speaker not only denies a fact, but repudiates the thought of it: a categorical expression not suited for hypothetical clauses. (See the notes there.) H. G. §§ 316, 328 (4), 359 *c*. In the latter § the rule is given that "with *εἰ* and the indicative *οὐ* is used when the clause with *εἰ* precedes the principal clause," except in ι 410. The custom is probably due to the fact that this is the older order, and the more primitive expression of thought, and is thus associated with the older construction; *εἰ μή* with indic. is a use which grew up later by analogy, and was employed in the more artificial order of ideas.

161. **τε,** Bekk. conj. *δέ*; but this is probably a case of the primitive use of *τε . . . τε* to express mere correlation, not conjunction, precisely as in the similar sentence in A 81, *q.v.* (see von Christ's dissertation on the particle *τε*, Munich, 1880). It might be referred also to the gnomic use of *τε*, H. G. § 332, but it is hardly possible to separate the *τε* in the apodosis from that in the protasis. The conjunction of the present **τελεῖ** with the gnomic aor. **ἀπέτισαν** is not unnatural. The subject to *ἀπέτισαν* is general, "transgressors"; but Zenod. read *τίσουσιν*, and made it refer to the Trojans. (The Schol. says he read *τελέσει* also, but this must only mean that he took *τελεῖ* as a future, while Ar. held it to be a present.)

163-5 = Z 448-450. Some critics consider the lines interpolated here, but the supposition is quite gratuitous. Appian says that Scipio, at the sight of the ruins of Carthage, used these words with reference to Rome (La R.) For the construction of 164 cf. Θ 373. The subjunctive expresses confident prediction, and "the use of *ἄν* gives definiteness to the prediction, as though a particular time were contemplated." H. G. § 289, 1 *b*.

166. **ὑψίζυγος** *ἡ μεταφορὰ ἀπὸ τῶν ἐν ναυσὶ ζυγῶν, ἐφ' ὧν καθέζονται οἱ ἐρέσσοντες*, Schol. A.

170. **πότμον,** so Ar.: MSS. *μοῖραν*, cf. Λ 263 *πότμον ἀναπλήσαντες*, Θ 34 *κακὸν οἶτον ἀναπλήσαντες*, O 132 *κακὰ πολλὰ ἀναπ.*, ε 207 *κήδεα*. We use precisely the same metaphor, "to fulfil one's destiny."

171. **πολυδίψιον**; this epithet caused some trouble to the old commentators, as Argos was a well-watered land (and hence *ἱπποβότον*). They were inclined

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κὰδ δέ κεν εὐχωλὴν Πριάμῳ καὶ Τρωσὶ λίποιμεν
Ἀργείην Ἑλένην· σέο δ' ὀστέα πύσει ἄρουρα
κειμένου ἐν Τροίῃ ἀτελευτήτῳ ἐπὶ ἔργῳ.
καί κέ τις ὧδ' ἐρέει Τρώων ὑπερηνορεόντων,
τύμβῳ ἐπιθρώσκων Μενελάου κυδαλίμοιο·
'αἴθ' οὕτως ἐπὶ πᾶσι χόλον τελέσει' Ἀγαμέμνων,
ὡς καὶ νῦν ἅλιον στρατὸν ἤγαγεν ἐνθάδ' Ἀχαιῶν,
καὶ δὴ ἔβη οἰκόνδε φίλην ἐς πατρίδα γαῖαν
σὺν κεινῇσιν νηυσί, λιπὼν ἀγαθὸν Μενέλαον.'
ὥς ποτέ τις ἐρέει· τότε μοι χάνοι εὐρεῖα χθών."
τὸν δ' ἐπιθαρσύνων προσέφη ξανθὸς Μενέλαος·
"θάρσει, μηδέ τί πω δειδίσσεο λαὸν Ἀχαιῶν.
οὐκ ἐν καιρίῳ ὀξὺ πάγη βέλος, ἀλλὰ πάροιθεν
εἰρύσατο ζωστήρ τε παναίολος ἠδ' ὑπένερθεν

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to explain it *πολυπόθητον*, much thirsted after, or to read *πολυΐψιον* = destructive (so Strabo), *διὰ τοὺς πολέμους*. Some preferred however to explain it by a legend (found also in a fragment of Hesiod) that Argos was waterless till Danaos came with his daughters; and that Poseidon or Athene provided it with wells. With this explanation we must be content, supposing it to refer to the introduction of some system of irrigation.

173. See B 160.

175. **ἀτελευτήτῳ ἐπὶ ἔργῳ**, so π 111, *ἀνηνύστῳ ἐπὶ ἔργῳ*, and 178 below, *ἐπὶ πᾶσι* "in all cases." This use of *ἐπὶ* is more common in Attic, *e.g.* *ἐπ' εὐπραξίᾳ μέμνησθέ μου*, Soph. O. C. 1554, *ἐπ' ἀρρήτοις λόγοις* "with words unsaid," Eur. *Ion.* 228 *ἐπ' ἀσφάκτοις μήλοις* (Paley). *ἐπ' ἀρωγῇ*, Ψ 574, is similar.

178. **αἴθε**, whatever its derivation, gives much the same idea as our "Would to God," *i.e.* a sort of hopeless despairing wish. Thus its use here, in a phrase which really expresses a triumphant taunt, intensely emphasizes the bitter irony of the imaginary words (L. Lange, EI 343).

184. **πω** = *πως*, *v.* Γ 306.

185. **καιρίῳ**, a deadly spot. The sense of *καίριος* is quite clear in H.; it is always used in the phrase (*τὸ*) *καίριον* as here (Θ 84, 326, Λ 439?); but the traditional derivation from *καιρός* appears highly unsatisfactory. In the first place neither *καιρός* nor any other derivative occurs in H.; in the second, a transition from "opportune" to "fatal" seems quite alien from the directness of Homeric language. Indeed even "opportunity" is not the original signification of *καιρός*, for in Hesiod, *Opp.* 692, and Theognis, 401, where it makes its first appearance, it means only "due proportion," in the proverb *καιρὸς δ' ἐπὶ πᾶσιν ἄριστος*. These two considerations *taken together* are to me convincing; for the transition of meaning, though not quite incredible in itself, could be excused only if the word were quite familiar in its primitive use. We need not go far for a more satisfactory etymology. The exact sense required is given by the word *κήρ* (Curt. *Et.* no. 53, p. 148), "Skt. *kar* to kill, *kāras* death-blow." Homer himself supplies us with the negative adj. in *ἀκήριος*, "unharmed," μ 98, ψ 328. Possibly therefore we ought in H. to write *κήριον*, not *καίριον*, the word being confused with the adjective *καίριος* = timely only in later Greek. Indeed were it not for a single passage which possibly stands in the way (*οὐ γὰρ ἐς καιρὸν τυπεὶς ἐτύγχανε*, Eur. *Andr.* 1120), *κήριος* might be written for *καίριος*, I believe, at least in all the tragedians and Pindar, whenever it occurs in the sense "deadly."

πάροιθεν in temporal sense "before it got so far." Others take it locally, with *ζωστήρ*, "the belt, etc. in front of (*i.e.* protecting) my flesh." It does not stand in opposition to *ὑπένερθεν*, which is added independently, as in the phrase *πόδες καὶ χεῖρες ὕπερθεν*; this is clear from 215.

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ζῶμά τε καὶ μίτρη, τὴν χαλκῆες κάμον ἄνδρες."
τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων·
" αἲ γὰρ δὴ οὕτως εἴη, φίλος ὦ Μενέλαε·
ἕλκος δ' ἰητὴρ ἐπιμάσσεται ἠδ' ἐπιθήσει
φάρμαχ', ἅ κεν παύσῃσι μελαινάων ὀδυνάων."
ἦ καὶ Ταλθύβιον θεῖον κήρυκα προσηύδα·
" Ταλθύβι', ὅττι τάχιστα Μαχάονα δεῦρο κάλεσσον,
φῶτ' Ἀσκληπιοῦ υἱὸν ἀμύμονος ἰητῆρος,
ὄφρα ἴδῃ Μενέλαον ἀρήιον Ἀτρέος υἱόν,
ὅν τις ὀιστεύσας ἔβαλεν τόξων ἐῢ εἰδώς,
Τρώων ἢ Λυκίων, τῷ μὲν κλέος, ἄμμι δὲ πένθος."
ὣς ἔφατ', οὐδ' ἄρα οἱ κῆρυξ ἀπίθησεν ἀκούσας,
βῆ δ' ἰέναι κατὰ λαὸν Ἀχαιῶν χαλκοχιτώνων
παπταίνων ἥρωα Μαχάονα. τὸν δὲ νόησεν
ἑσταότ'· ἀμφὶ δέ μιν κρατεραὶ στίχες ἀσπιστάων
λαῶν, οἵ οἱ ἕποντο Τρίκης ἐξ ἱπποβότοιο.
ἀγχοῦ δ' ἱστάμενος ἔπεα πτερόεντα προσηύδα·
" ὄρσ', Ἀσκληπιάδη, καλέει κρείων Ἀγαμέμνων,
ὄφρα ἴδῃ Μενέλαον ἀρήιον ἀρχὸν Ἀχαιῶν,

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187. The archaic Greek cuirass, unlike that of the classical period, was finished off at the bottom by a projecting rim, which formed a "waist" holding in its place the belt (ζωστήρ). This waist is the ζῶμα, "the part girt down," the proper correlative of the form ζωστήρ. We thus see how it is that in the enumeration of the different layers of the armour here as compared with 135-137 ζῶμα, the part, takes the place of θώρηξ, the whole. For a full discussion of the question see J. H. S. iv. 73, and also Helbig, H. E. 201-203, where the same conclusion is arrived at. Aristarchos seems to have held the same opinion, but the traditional explanation makes ζῶμα the pendent fringe of strips of leather (πτερύγιον), which, though common in classical times, is quite unknown in archaic armour, and moreover does not suit the present passage.

191. With **παύσῃσι** we must of course supply *σε* as object; the constr. *παύειν τινά τινος* occurs in B 595, etc.

194. **φῶτα** and **υἱὸν** in apposition as Φ 546, cf. φ 26 *φῶθ' Ἡρακλῆα*, δ 247 *φωτὶ δέκτῃ*, the latter of which passages shows clearly that the addition of *φώς* does not imply anything like "manly" or "heroic." *ἀνήρ* is used in just the same way, cf. *ἄνδρα Βιήνορα* Λ 92, Ε 649; and so *δῶρον ἀνδρὸς Ἕκτορος*, Soph. *Aj.* 817. It is needless to say that Pausanias (2, 26) is wrong in taking it to mean "human son" as opposed to his divine father. See on B 731.

195-7 were marked by Ar. with "obelos and asterisk," as being wrongly interpolated here from 205-7 *infra.* This however is not likely.

197. The Lykians are doubtless here named as the chief allies of the Trojans, Sarpedon's army, not the followers of Pandaros from Zeleia. **κλέος**, acc. "in apposition with the sentence," *v.* l. 28.

204. **ὄρσο**, *i.e.* *ὄρ-σο*, from the non-sigmatic aor. **ὠρόμην*; while *ὄρσευ* 264 is *ὄρσ-ευ*, from the sigmatic aor. **ὀρσόμην*; cf. *λέξεο* by *λέξο*.

205. **ἴδῃ**, so best MSS. and Ar.: vulg. *ἴδῃς*, which certainly seems more natural after the act. in 195. Possibly this was one reason why Ar. condemned 195. **ἀρχὸν Ἀχαιῶν**, al. *Ἀτρέος υἱόν* as 195; the MSS. are very irregularly divided, only two of La Roche's giving *ἀρχὸν Ἀχ.* in both places, one giving *Ἀτρέος υἱόν* twice, and the rest varying.

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ὅν τις ὀϊστεύσας ἔβαλεν τόξων εὖ εἰδώς,
Τρώων ἢ Λυκίων, τῷ μὲν κλέος, ἄμμι δὲ πένθος."
ὣς φάτο, τῷ δ' ἄρα θυμὸν ἐνὶ στήθεσσιν ὄρινεν·
βὰν δ' ἰέναι καθ' ὅμιλον ἀνὰ στρατὸν εὐρὺν Ἀχαιῶν.
ἀλλ' ὅτε δή ῥ' ἵκανον, ὅθι ξανθὸς Μενέλαος
βλήμενος ἦν, περὶ δ' αὐτὸν ἀγηγέραθ' ὅσσοι ἄριστοι
κυκλόσ', ὁ δ' ἐν μέσσοισι παρίστατο ἰσόθεος φώς,
αὐτίκα δ' ἐκ ζωστῆρος ἀρηρότος ἕλκεν ὀϊστόν·
τοῦ δ' ἐξελκομένοιο πάλιν ἄγεν ὀξέες ὄγκοι.
λῦσε δέ οἱ ζωστῆρα παναίολον ἠδ' ὑπένερθεν
ζῶμά τε καὶ μίτρην, τὴν χαλκῆες κάμον ἄνδρες.
αὐτὰρ ἐπεὶ ἴδεν ἕλκος, ὅθ' ἔμπεσε πικρὸς ὀϊστός,
αἷμ' ἐκμυζήσας ἐπ' ἄρ' ἤπια φάρμακα εἰδὼς
πάσσε, τά οἵ ποτε πατρὶ φίλα φρονέων πόρε Χείρων.
ὄφρα τοὶ ἀμφεπένοντο βοὴν ἀγαθὸν Μενέλαον,
τόφρα δ' ἐπὶ Τρώων στίχες ἤλυθον ἀσπιστάων·
οἱ δ' αὖτις κατὰ τεύχε' ἔδυν, μνήσαντο δὲ χάρμης.
ἔνθ' οὐκ ἂν βρίζοντα ἴδοις Ἀγαμέμνονα δῖον
οὐδὲ καταπτώσσοντ' οὐδ' οὐκ ἐθέλοντα μάχεσθαι,
ἀλλὰ μάλα σπεύδοντα μάχην ἐς κυδιάνειραν.

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212. For **κυκλόσ'** Ar. strangely read *κύκλος* as = *κύκλος γενόμενοι*, comparing *ἀγρόμενοι πᾶς δῆμος*, Τ 166. But, as Herodianus remarks, this is a quite insufficient analogy, as *κύκλος* is not a noun of multitude like *δῆμος*. He therefore supported Nikias and Ptolemy of Askalon in reading *κυκλόσ'*. Cf. Ρ 392. **ἰσόθεος φώς** is more naturally taken to mean Machaon than Menelaos: *παρίστατο* as usual signifying "came up," and the apodosis beginning with *ὁ δέ*.

214. **πάλιν** may be taken with *ἐξελκομένοιο*, "drawn back the way it had entered"; or with *ἄγεν*, "were broken backwards." The barbs of course stick in the hard armour. They have to be cut out of the flesh in the case of Eurypylos, Λ 844.

219. **οἱ . . . πατρί**, as Ρ 196, *ἅ οἱ θεοὶ οὐρανίωνες | πατρὶ φίλῳ ἔπορον*. Cheiron is mentioned again as having taught medicine to Peleus in Λ 832, and as having given him the "Pelian spear," Π 143, Τ 390, but none of the other legends about him are alluded to by Homer.

222. **χάρμης**, generally explained "the battle-joy," and this is supported by Ν 82, *χάρμῃ γηθόσυνοι τήν σφιν θεὸς ἔμβαλε θυμῷ*. But it is very remarkable that Homer never represents his heroes as taking any delight in battle, except by the direct interposition of a god, as in the above passage, Β 453, Λ 13. On the contrary, he lavishes all epithets of hatred upon war, *λυγρός, πολυδάκρυος, δυσηλεγής, δυσηχής, αἰνός*, etc., and in Ε 891 (Α 177) fondness for battle appears as a severe reproach. It seems therefore most unlikely that he should have made one of his commonest names for it out of a word which originally meant "joy," but which has entirely lost its connotation except in a single passage. Curtius therefore (*Et.* no. 185) would recur to the primitive meaning of root *ghar*, and explain it as "the glow, burning flame" of battle, like *δαΐς* from *δαίω*; compare the expression *μάρναντο δέμας πυρὸς αἰθομένοιο*. We could then explain Ν 82 as meaning "the glow, the fire, which the god had put in them." (For another explanation see Mr. Postgate in *Amer. Journal of Philology*, iii. 337.)

223. **οὐκ ἂν ἴδοις** expresses potentiality in the past, like *οὔ κε φαίης* Γ 393, Δ 429, etc.

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ἵππους μὲν γὰρ ἔασε καὶ ἅρματα ποικίλα χαλκῷ·
καὶ τοὺς μὲν θεράπων ἀπάνευθ' ἔχε φυσιόωντας
Εὐρυμέδων υἱὸς Πτολεμαίου Πειραΐδαο,
τῷ μάλα πόλλ' ἐπέτελλε παρισχέμεν, ὁππότε κέν μιν
γυῖα λάβῃ κάματος πολέας διὰ κοιρανέοντα·
αὐτὰρ ὁ πεζὸς ἐὼν ἐπεπωλεῖτο στίχας ἀνδρῶν.
καί ῥ' οὓς μὲν σπεύδοντας ἴδοι Δαναῶν ταχυπώλων,
τοὺς μάλα θαρσύνεσκε παριστάμενος ἐπέεσσιν·
"Ἀργεῖοι, μή πώ τι μεθίετε θούριδος ἀλκῆς·
οὐ γὰρ ἐπὶ ψευδέσσι πατὴρ Ζεὺς ἔσσετ' ἀρωγός.
ἀλλ' οἵ περ πρότεροι ὑπὲρ ὅρκια δηλήσαντο,
τῶν ἦ τοι αὐτῶν τέρενα χρόα γῦπες ἔδονται,
ἡμεῖς αὖτ' ἀλόχους τε φίλας καὶ νήπια τέκνα
ἄξομεν ἐν νήεσσιν, ἐπὴν πτολίεθρον ἕλωμεν."
οὕς τινας αὖ μεθιέντας ἴδοι στυγεροῦ πολέμοιο,
τοὺς μάλα νεικείεσκε χολωτοῖσιν ἐπέεσσιν·
"Ἀργεῖοι ἰόμωροι, ἐλεγχέες, οὔ νυ σέβεσθε;

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228. Eurymedon is Agamemnon's charioteer here only in H.; but the later tradition accepted the name, for Pausanias says that he was slain with Agamemnon. Eurymedon is also Nestor's charioteer, Θ 114, Λ 620.

229. **παρισχέμεν**, to have his horses at hand. For the subj. **λάβῃ** after an imperf. *v.* H. G. § 298; it is used because "the action expressed by the subordinate clause is still future at the time of speaking"; but this differs from the passages there quoted in that they all give the actual words of a speaker to whom the subordinate action is really future; but here the poet himself is the speaker, and to him the action is necessarily past, so that he has to put himself in imagination into the place of Agamemnon giving the order. I gather that Mr. Monro would prefer to read *λάβοι* with two MSS. ("M Harl." La R.); but I do not see the necessity for the change. See however on B 4.

231. For **ἐπεπωλεῖτο** cf. Γ 196, of Odysseus, *κτίλος ὣς ἐπιπωλεῖται στίχας ἀνδρῶν.*

234. **πώ** here again = **πως**, as 184, Γ 306.

235. **ψευδέσσι** (*ψευδής*) Ar.: *ψεύδεσσι* (*ψεῦδος*) Hermappias, on which a late Schol. makes the characteristic remark, *μᾶλλον πειστέον Ἀριστάρχῳ ἢ τῷ Ἑρμαππίᾳ, εἰ καὶ δοκεῖ ἀληθεύειν.* There is not much to choose between the two. H. does elsewhere use *ψεύστης*, not *ψευδής*, though he has *φιλοψευδής* and *ἀψευδής*, but this argument is not of great weight. If we read *ψεύδεσσιν* we must understand it to mean "in case of, in connexion with, lies," as 175.

236. See Γ 299, and for **τέρην** Γ 142.

238. **ἡμεῖς αὖτ'**, so Ar.: MSS. *δ' αὖτ'*. For this use of *αὖτε* as a conjunction *v.* Γ 241. Observe **ἀλόχους** contrasted with **αὐτῶν**, the men themselves.

239. **ἄξομεν**, carry off as captives, Z 426, and the phrase *ἄγειν καὶ φέρειν.*

240. The neglect of the *F* of *Fίδοι* suggests that we should read *ὅντινα δ' αὖ μεθιέντα*, as M 268, N 229.

242. **ἰόμωροι**, a word of uncertain sense and derivation recurring only Ξ 479. We have *ἐγχεσίμωροι* B 692, γ 188, etc., *ὑλακόμωροι* of dogs ξ 29, and *σινάμωρος* in Herod. and Attic. (1) The analogy of *ἐγχεσίμωρος* makes it probable that the first element of the word is *ἰός*, an arrow, though this always has ῑ in H.: we find however *ἰοχέαιρα* in Pindar (P. ii. 9) (*ἰός* is prob. for *ἰσFος*, Skt. *ishus*, so that we may compare Att. *ἴσος* by *ἶσος* from *FισFος*). (2) Others refer it to *ἰά*, *ἰή*, voice, a rare word found in an oracle in Herod. (i. 85) and once or twice in Trag. (so Goebel, Ameis, Gladstone). (3) Död. *ἴον*, of the dark colour of the hair, comparing *ἰοπλόκαμος*, but

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τίφθ' οὕτως ἕστητε τεθηπότες ἠύτε νεβροί,
αἵ τ' ἐπεὶ οὖν ἔκαμον πολέος πεδίοιο θέουσαι,
ἑστᾶσ', οὐδ' ἄρα τίς σφι μετὰ φρεσὶ γίγνεται ἀλκή·
ὣς ὑμεῖς ἕστητε τεθηπότες οὐδὲ μάχεσθε.
ἦ μένετε Τρῶας σχεδὸν ἐλθέμεν, ἔνθα τε νῆες
εἰρύατ' εὔπρυμνοι πολιῆς ἐπὶ θινὶ θαλάσσης,
ὄφρα ἴδητ', αἴ κ' ὔμμιν ὑπέρσχῃ χεῖρα Κρονίων;"
ὣς ὅ γε κοιρανέων ἐπεπωλεῖτο στίχας ἀνδρῶν.
ἦλθε δ' ἐπὶ Κρήτεσσι κιὼν ἀνὰ οὐλαμὸν ἀνδρῶν·
οἱ δ' ἀμφ' Ἰδομενῆα δαΐφρονα θωρήσσοντο·
Ἰδομενεὺς μὲν ἐνὶ προμάχοις, συῒ εἴκελος ἀλκήν,
Μηριόνης δ' ἄρα οἱ πυμάτας ὤτρυνε φάλαγγας.
τοὺς δὲ ἰδὼν γήθησεν ἄναξ ἀνδρῶν Ἀγαμέμνων,
αὐτίκα δ' Ἰδομενῆα προσηύδα μειλιχίοισιν·
" Ἰδομενεῦ, περὶ μέν σε τίω Δαναῶν ταχυπώλων

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this is improbable. The second element is equally uncertain; the derivations suggested are (a) *smar*, μερ, to think of, cf. μνήσαντο δὲ χάρμης, "thinking of arrows," *i.e.* devoted to fighting with the bow. To call a hoplite an archer was to accuse him of cowardice, see the taunt of Diomedes to Paris, Λ 385-7, cf. also N 713-721. For the vowel cf. δῶμα by δέμω. Curt. compares for the weakened sense of the root the compounds of φρήν, μελίφρων, etc. (b) μαρ of μάρναμαι, "fighting with arrows," or, "with shouts"; but this hardly suits either ὑλακόμωρος or σινάμωρος. (c) μαρ, to glitter, μαρμαίρω, etc. So Ameis and Goebel with (2), "eminent in shouting" (and nothing else). (d) Skt. *mūras*, stormy, eager, earnest (Fick, and so Brugman, *C. St.* iv. 161), for μοϝ-ρος, conn. with Latin *mov-eo* (see also μῶρος, Curt. *El.* no. 484), "eager with arrows." This latter sense appears to suit all uses best, if the Skt. analogy can be relied upon, which is far from certain. **ἐλεγχέες**, MSS., but the correct form is certainly ἐλέγχεα, B 235, Ω 260, and so we should read in Ω 239, E 787; in the last passage indeed it is necessary, as ϝεῖδος follows. ἐλεγχέες is apparently a mere fiction invented to avoid a hiatus which is perfectly legitimate in the bucolic diaeresis. See however H. G. § 116 (4).

243. **ἕστητε**, so Ptolemaios, and most MSS.: ἔστητε, Ar. A. The former is supported by Υ 178, Αἰνεία, τί νυ τόσσον ὁμίλου πολλὸν ἐπελθὼν ἔστης; and cf. B 323, τίπτ' ἄνεω ἐγένεσθε; κ 64, πῶς ἦλθες, Ὀδυσεῦ; (H. G. § 76). There is no analogy for the lengthening of the vowel in perf. (cf. ἕστἄτε Δ 340, Υ 354). Bekk. compares ἐπίστηται Π 243 by ἐπίσταται (but that is probably a subj.) βάτην by ἐβήτην, and some other forms which however prove nothing. (H. B. 95, 11.) The difficulty is to see how the idea of a point of time, such as the aor. seems to imply, can be introduced. In the passages quoted above, B 323, Υ 178, κ 64, such a point is easily understood, viz. the sudden silence of the Greeks before the portent, the appearance of Aineias to Achilles, the appearance of Odysseus. But we may perhaps compare the Attic use of ἥσθην, ἀπέπτυσα, etc. Mr. Monro regards the aor. as characteristic of "impatient questions."

249. For the metaphor cf. E 433, I 420 (where we have the gen. ἐθέν instead of the dat., and so Ω 374).

253. There is a slight anacoluthon, as Ἰδομενεύς has no verb, which can however easily be supplied from the following clause, *e.g.* πρώτας ὤτρυνε φάλαγγας. For the Homeric idea of the boar's courage see P 21.

257. **περί** is here just on the boundary line between an adverb and preposition, as in A 258; cf. βουλῇ περιίδμεναι ἄλλων N 728, with περὶ πάντων ἔμμεναι A 287. It is unimportant which we call it, though its position rather separates it from the gen., which in any case is a

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ἠμὲν ἐνὶ πτολέμῳ ἠδ' ἀλλοίῳ ἐπὶ ἔργῳ
ἠδ' ἐν δαίθ', ὅτε πέρ τε γερούσιον αἴθοπα οἶνον
Ἀργείων οἱ ἄριστοι ἐνὶ κρητῆρι κέρωνται·
εἴ περ γάρ τ' ἄλλοι γε κάρη κομόωντες Ἀχαιοὶ
δαιτρὸν πίνωσιν, σὸν δὲ πλεῖον δέπας αἰεὶ
ἕστηχ', ὥς περ ἐμοί, πιέειν ὅτε θυμὸς ἀνώγῃ.
ἀλλ' ὄρσευ πολεμόνδ', οἷος πάρος εὔχεαι εἶναι."
τὸν δ' αὖτ' Ἰδομενεὺς Κρητῶν ἀγὸς ἀντίον ηὔδα·
" Ἀτρεΐδη, μάλα μέν τοι ἐγὼν ἐρίηρος ἑταῖρος
ἔσσομαι, ὡς τὸ πρῶτον ὑπέστην καὶ κατένευσα·
ἀλλ' ἄλλους ὄτρυνε κάρη κομόωντας Ἀχαιούς,
ὄφρα τάχιστα μαχώμεθ', ἐπεὶ σύν γ' ὅρκι' ἔχευαν
Τρῶες· τοῖσιν δ' αὖ θάνατος καὶ κήδε' ὀπίσσω
ἔσσετ', ἐπεὶ πρότεροι ὑπὲρ ὅρκια δηλήσαντο."
ὣς ἔφατ', Ἀτρεΐδης δὲ παρῴχετο γηθόσυνος κῆρ.
ἦλθε δ' ἐπ' Αἰάντεσσι κιὼν ἀνὰ οὐλαμὸν ἀνδρῶν·
τὼ δὲ κορυσσέσθην, ἅμα δὲ νέφος εἵπετο πεζῶν.
ὡς δ' ὅτ' ἀπὸ σκοπιῆς εἶδεν νέφος αἰπόλος ἀνὴρ
ἐρχόμενον κατὰ πόντον ὑπὸ Ζεφύροιο ἰωῆς·
τῷ δέ τ' ἄνευθεν ἐόντι μελάντερον ἠύτε πίσσα

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gen. of comparison (ablative), not partitive.

259. **γερούσιον**, *i.e.* at the assembly of the counsellors. So ν 8, *ὅσσοι . . . γερούσιον αἴθοπα οἶνον αἰεὶ πίνετε.*

260. **κρητῆρι**, so Ar.: MSS. *κρητῆρσι*, but there would be only one mixing bowl at the feast. **κέρωνται**, "have the wine mingled"; Bekker writes *κερῶνται*, on the analogy of *κεραάσθε* γ 332, *κερῶντο* ο 500. The text would imply a present *κέραμαι* (cf. *δύνωμαι* from *δύναμαι*), not elsewhere found (see Curt. *Vb.* i. 178): it is expressly supported by Schol. L.

262. **δαιτρόν**, an allotted portion. For the custom of honouring a guest by keeping his cup full cf. Θ 161, *περὶ μέν σε τίον Δαναοὶ ταχύπωλοι | ἕδρῃ τε κρέασίν τε ἰδὲ πλείοις δεπάεσσιν·*, and so M 311. Compare "Benjamin's mess."

263. **ἀνώγῃ**, so La R. for *ἀνώγοι* of MSS. with variant *ἀνώγει*. The authority of MSS. is of little weight in such a matter, and the subj. is more natural, but, as Mr. Monro remarks, the opt. might stand as expressing "the *remoter* event, depending on *πιέειν* which is an inf. of purpose." H. G. § 308 (1) *n.* Cf. θ 70 (Θ 189 ?), a reminiscence of which passages may have misled the rhapsodists.

264. For **πάρος** with the pres. of a state of things continuing up to the time of speaking, cf. A 553; and for the pregnant use of *οἷος*, Π 557.

269. The **γε** belongs to the whole sentence; cf. A 352.

273. The Aiantes are always represented as fighting side by side, N 701 *sqq.*

274. **νέφος**, for this simile cf. Π 66, P 755, Ψ 133.

276. **ἰωή** is again used of the blowing of wind in Λ 308, and of the rushing of flame Π 127; in K 139, ρ 261 (*ἰωὴ φόρμιγγος*), of sound. The root seems to be *va* to blow, Skt. *vā-me*, *ἀ-Fη-μι*, etc.; *ἰωή* = *ἰ-Fω-ή*, or rather *Fι-Fω-ή*; for the vowel cf. *ἰωγή* from *Fαγ*. (Knös, *Dig. Hom.* p. 191). Curt. now (*Et.* 588 *b*, ed. 5) refers the word however to *αὔω*, for *ἰ-ωF-ή*, and understands it of noise only, though the present passage requires the *F*.

277. **ἰόντι**, *ἰόντι* MSS. with Zenod.; but the *ἐόντι* of Ar. is clearly preferable. **μελάντερον ἠύτε πίσσα**, blacker *than* pitch. This is the only instance of the

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φαίνετ' ἰὸν κατὰ πόντον, ἄγει δέ τε λαίλαπα πολλήν·
ῥίγησέν τε ἰδὼν ὑπό τε σπέος ἤλασε μῆλα·
τοῖαι ἅμ' Αἰάντεσσι διοτρεφέων αἰζηῶν
δήιον ἐς πόλεμον πυκιναὶ κίνυντο φάλαγγες
κυάνεαι, σάκεσίν τε καὶ ἔγχεσι πεφρικυῖαι.
καὶ τοὺς μὲν γήθησεν ἰδὼν κρείων Ἀγαμέμνων,
καί σφεας φωνήσας ἔπεα πτερόεντα προσηύδα·
"Αἴαντ', Ἀργείων ἡγήτορε χαλκοχιτώνων,
σφῶι μὲν οὐ γὰρ ἔοικ' ὀτρυνέμεν, οὔ τι κελεύω·
αὐτὼ γὰρ μάλα λαὸν ἀνώγετον ἶφι μάχεσθαι.
αἲ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἄπολλον,
τοῖος πᾶσιν θυμὸς ἐνὶ στήθεσσι γένοιτο·
τῷ κε τάχ' ἠμύσειε πόλις Πριάμοιο ἄνακτος
χερσὶν ὑφ' ἡμετέρῃσιν ἁλοῦσά τε περθομένη τε."
ὣς εἰπὼν τοὺς μὲν λίπεν αὐτοῦ, βῆ δὲ μετ' ἄλλους·
ἔνθ' ὅ γε Νέστορ' ἔτετμε, λιγὺν Πυλίων ἀγορητήν,
οὓς ἑτάρους στέλλοντα καὶ ὀτρύνοντα μάχεσθαι,
ἀμφὶ μέγαν Πελάγοντα Ἀλάστορά τε Χρομίον τε
Αἵμονά τε κρείοντα Βίαντά τε ποιμένα λαῶν.
ἱππῆας μὲν πρῶτα σὺν ἵπποισιν καὶ ὄχεσφιν,
πεζοὺς δ' ἐξόπιθε στῆσεν πολέας τε καὶ ἐσθλούς,
ἕρκος ἔμεν πολέμοιο· κακοὺς δ' ἐς μέσσον ἔλασσεν,

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use of ἠύτε in this sense; probably we ought to read ἠέ τε, as Bekker suggested, on the analogy of π 216, κλαῖον δὲ λιγέως, ἀδινώτερον ἤ τ' οἰωνοί (where Buttmann would read ηὖτε). It is not possible to get a natural sense if we take ἠύτε in its regular meaning; we can only make it mean "growing blacker and blacker, like pitch," or else "all the blacker because of its distance" (so Ameis and Fäsi); neither of which alternatives is satisfactory. But Ap. Rhodius seems to have taken the passage in this way, i. 269, κλαίουσ' ἀδινώτερον, ἠύτε κούρη ... μύρεται. The meanings "as" and "than" are so closely allied that we need not be surprised to find a word capable of taking both, like the German *wie*, *als*, Latin *quam*. Hentze objects that "blacker than pitch" is merely hyperbolical and therefore un-Homeric; but cf. λευκότεροι χιόνος, κ 364. Besides, a heavy thunder cloud may seem really blacker, because dead in hue, than pitch, which always has its darkness relieved by bright reflexions from its surface.

278. **φαίνετ'** = φαίνεται, not φαίνετο as Buttm. *Lex.*

282. For **κυάνεαι** Zenod. read ἡρώων, feeling no doubt that blackness is not a physical attribute of an army marching to war. The comparison with the thunder-cloud is justified less by the external appearance than by the moral terror of ruthless onset produced by the blackness of the approaching storm. For **πεφρικυῖαι** Ar. in one edition had βεβριθυῖαι.

286. For the anticipatory use of **γάρ** see H. G. § 348.

288-291, see B 371-374.

299. **ἔλασσεν**, Didymus mentions an old variant ἔεργεν. The κακοί it is to be presumed are a section of the πεζοί, of whom the best are kept as a reserve. There does not seem to be any other allusion to a formation in more than a single line. The Schol. accordingly explains that πρῶτα means "on the right wing," ἐξόπιθεν "on the left," and says that "one κακός is placed between two ἀνδρεῖοι," not a very likely thing (ἐπὶ

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ὄφρα καὶ οὐκ ἐθέλων τις ἀναγκαίῃ πολεμίζοι.
ἱππεῦσιν μὲν πρῶτ' ἐπετέλλετο· τοὺς γὰρ ἀνώγειν
σφοὺς ἵππους ἐχέμεν μηδὲ κλονέεσθαι ὁμίλῳ·
" μηδέ τις ἱπποσύνῃ τε καὶ ἠνορέῃφι πεποιθὼς
οἶος πρόσθ' ἄλλων μεμάτω Τρώεσσι μάχεσθαι,
μηδ' ἀναχωρείτω· ἀλαπαδνότεροι γὰρ ἔσεσθε.
ὃς δέ κ' ἀνὴρ ἀπὸ ὧν ὀχέων ἕτερ' ἅρμαθ' ἵκηται,
ἔγχει ὀρεξάσθω, ἐπεὶ ἦ πολὺ φέρτερον οὕτως.
ὧδε καὶ οἱ πρότεροι πόλιας καὶ τείχε' ἐπόρθεον,
τόνδε νόον καὶ θυμὸν ἐνὶ στήθεσσιν ἔχοντες."
ὣς ὁ γέρων ὤτρυνε πάλαι πολέμων εὖ εἰδώς.
καὶ τὸν μὲν γήθησεν ἰδὼν κρείων Ἀγαμέμνων,
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
" ὦ γέρον, εἴθ', ὡς θυμὸς ἐνὶ στήθεσσι φίλοισιν,
ὥς τοι γούναθ' ἕποιτο, βίη δέ τοι ἔμπεδος εἴη.
ἀλλά σε γῆρας τείρει ὁμοίιον· ὡς ὄφελέν τις
ἀνδρῶν ἄλλος ἔχειν, σὺ δὲ κουροτέροισι μετεῖναι."
τὸν δ' ἠμείβετ' ἔπειτα Γερήνιος ἱππότα Νέστωρ·
" Ἀτρεΐδη, μάλα μέν τοι ἐγὼν ἐθέλοιμι καὶ αὐτὸς

γὰρ μετώπου τάσσει τὴν φάλαγγα, οὐ κατὰ βάθους).

300. **πολεμίζοι**: many MSS. -ζῃ, see on 263.

301. The **μέν** implies that some advice to the foot-soldiers is to follow; but this never appears.

302. **ἐχέμεν** here evidently "to hold in hand," not "to drive," as usual. **κλονέεσθαι**, to be entangled.

303. This sudden change from *oratio obliqua* to *recta* is very strange, the only parallel in H. being Ψ 855, a very weak authority. There seems to be something wrong about the present passage, as 308-9 refer apparently to siege operations, and should be addressed rather to the πεζοί than the ἱππῆες. The whole passage 297-310 is weak and out of place, and looks like an inopportune attempt to glorify Nestor, as in B 360-368. Lines 304-5 are perhaps adapted from P 357-359, where the same advice is given to foot-soldiers.

306. **ἀπὸ ὧν ὀχέων**, *i.e.* from his own chariot, standing in its proper place in the ranks, he is at liberty to attack anyone within the range of his spear. **ἵκηται**, can reach an enemy's chariot. The expression of the thought is far from clear.

308. **οἱ πρότεροι** only here for the usual πρότεροι ἄνθρωποι; it looks like a later use. The next line is weak and tautological.

315. **ὁμοίιον**: this form is elsewhere always used of strife or battle, except θάνατος γ 236. Nauck would in every case read ὀλοίιος. The sense of "common to all" (which itself is not very appropriate as a general epithet of war in spite of ξυνὸς Ἐνυάλιος, Σ 309) is not supported by any use of ὁμοῖος. Pind. *Nem.* x. 107, which is quoted, is not in point, for there πότμον ὁμοῖον obviously means "the *same* fate" for the two brothers (like ὁμοίην γαῖαν ἐρεῦσαι Σ 329), and is explained by the following lines. There is therefore an undoubted case against ὁμοίιος, which anyhow ought to be separated in the lexicons from ὁμοῖος. Indeed Aristonikos says that the γλωσσογράφοι explained ὁμοίιον = τὸ κακόν. But there is no obvious reason why it should have displaced a word so clear in meaning as ὀλοίιος. Christ conj. that the right form may be ὀμίϝιον, conn. with Skt. *amīva* = *aerumna*, and ὠμός.

316. **ἔχειν**, sc. γῆρας.

318. **μέν τοι** all good MSS.; μέν κεν vulg. For the opt. without κε cf. H. G. § 299 (*f*). It is concessive, "I admit

ὣς ἔμεν, ὡς ὅτε δῖον Ἐρευθαλίωνα κατέκταν.
ἀλλ' οὔ πως ἅμα πάντα θεοὶ δόσαν ἀνθρώποισιν·
εἰ τότε κοῦρος ἔα, νῦν αὖτέ με γῆρας ὀπάζει.
ἀλλὰ καὶ ὣς ἱππεῦσι μετέσσομαι ἠδὲ κελεύσω
βουλῇ καὶ μύθοισι· τὸ γὰρ γέρας ἐστὶ γερόντων.
αἰχμὰς δ' αἰχμάσσουσι νεώτεροι, οἵ περ ἐμεῖο
ὁπλότεροι γεγάασι πεποίθασίν τε βίηφιν."
ὣς ἔφατ', Ἀτρεΐδης δὲ παρῴχετο γηθόσυνος κῆρ.
εὗρ' υἱὸν Πετεῶο Μενεσθῆα πλήξιππον
ἑσταότ'· ἀμφὶ δ' Ἀθηναῖοι, μήστωρες ἀϋτῆς·
αὐτὰρ ὁ πλησίον ἑστήκει πολύμητις Ὀδυσσεύς,
πὰρ δὲ Κεφαλλήνων ἀμφὶ στίχες οὐκ ἀλαπαδναὶ
ἕστασαν· οὐ γάρ πώ σφιν ἀκούετο λαὸς ἀϋτῆς,
ἀλλὰ νέον συνορινόμεναι κίνυντο φάλαγγες
Τρώων ἱπποδάμων καὶ Ἀχαιῶν, οἱ δὲ μένοντες
ἕστασαν, ὁππότε πύργος Ἀχαιῶν ἄλλος ἐπελθὼν

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that I could wish." To the instances quoted by Mr. Monro may be added K 557, O 45, η 314, in all of which however, as in the present passage, κε may be introduced by a very slight alteration of the text.

319. For Nestor's story of the slaying of Ereuthalion see H 136-156. The next line was marked by Ar. with "obelos and asterisk," as wrongly inserted from N 729, where in our texts the reading is different.

321. **αὖτε** is here a conjunction, the two clauses being co-ordinate, as εἰ clearly does not express a condition, but retains something of its interjectional force, calling up for consideration a certain state of things, as in ὣς ἔον, εἴ ποτ' ἔον γε (*v.* Γ 180). It thus is almost "Well, I suppose I was a young man then; *but* now," etc. A 280, *q.v.*, is precisely similar. **ὀπάζει,** so Ar.: MSS. ἱκάνει. **ἔα,** the length of the α is probably primitive, as the word is never found with short α. The form ἦα possibly depends on metathesis of quantity. (Hartel, *Hom. St.* p. 73; Curtius, *Vb.* i. 177.)

324. **αἰχμάσσουσι,** to wield the spear, only here in H. The word is used in a similar but not quite identical sense in Soph. *Aj.* 97, *Trach.* 355, and Aesch. *Pers.* 756; *v.* Lexica.

327. For the asyndeton cf. 89; and for Menestheus B 552 *sqq.*

328. **μήστωρες ἀϋτῆς,** lit. devisers of the battle-shout, usually applied to individual heroes, N 93, 479, Π 759. Cf. on μήστωρι φόβοιο E 272.

331. **ἀκούετο,** the only case in H. of the middle form in the present or imperf. It is possible that this implies a conscious listening rather than a mere physical hearing; if they were not *attending* to the battle-cry, there is more ground for Agamemnon's rebuke than if they had not yet heard it. There seems to be a similar distinction in many cases between ὁρῶ and ὁρῶμαι, though they are often identical (cf. 205 above). Cf. H. G. § 8.

334. **ὁππότε** goes with μένοντες, "waiting till." So after ποτιδέγμενοι H 415, etc. H. G. § 308 (2). These object clauses appear to be essentially similar to those with εἰ after verbs of seeking, etc., for which see Γ 450, 453; the primitive train of thought being, "awaiting (with the thought in their minds) 'at some time another column might set upon the Trojans.'" **πύργος** seems to be precisely our word "column" as a metaphor of a military formation. Cf. 347. The word does not recur in this sense. Aristarchos strangely enough wished to make Τρώων depend on πύργος and Ἀχαιῶν on ὁρμ., "waiting till a column of Trojans should attack the Achaians," because he thought that the delay of the Athenians ought to be due to their wish to see the Trojans put still

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Τρώων ὁρμήσειε καὶ ἄρξειαν πολέμοιο.
τοὺς δὲ ἰδὼν νείκεσσεν ἄναξ ἀνδρῶν Ἀγαμέμνων,
καί σφεας φωνήσας ἔπεα πτερόεντα προσηύδα·
"ὦ υἱὲ Πετεῶο διοτρεφέος βασιλῆος,
καὶ σὺ κακοῖσι δόλοισι κεκασμένε, κερδαλεόφρον,
τίπτε καταπτώσσοντες ἀφέστατε, μίμνετε δ' ἄλλους;
σφῶιν μέν τ' ἐπέοικε μετὰ πρώτοισιν ἐόντας
ἑστάμεν ἠδὲ μάχης καυστείρης ἀντιβολῆσαι·
πρώτω γὰρ καὶ δαιτὸς ἀκουάζεσθον ἐμεῖο,
ὁππότε δαῖτα γέρουσιν ἐφοπλίζωμεν Ἀχαιοί.
ἔνθα φίλ' ὀπταλέα κρέα ἔδμεναι ἠδὲ κύπελλα
οἴνου πινέμεναι μελιηδέος, ὄφρ' ἐθέλητον·
νῦν δὲ φίλως χ' ὁρόῳτε, καὶ εἰ δέκα πύργοι Ἀχαιῶν
ὑμείων προπάροιθε μαχοίατο νηλέι χαλκῷ."
τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη πολύμητις Ὀδυσσεύς·

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further in the wrong by beginning the general engagement. On this ground he was inclined to prefer the variant *κέν τις ἐναντίον* for *πύργος Ἀχαιῶν*, and *ἄρξειεν* for *-ειαν*.

338. **υἱέ**, the lengthening of *ε* in voc. is not uncommon; *v.* Hartel, *Hom. St.* 64, where it is suggested that it may be due to the interjectional nature of the voc., which admits of being dwelt upon by the voice. But the ictus has probably at least an equal share. Cf. Δ 155, Ε 359, Φ 474, and Αἶᾱν Ψ 493.

339. **κεκασμένε**, cf. τ 395 (Αὐτόλυκος) *ὃς ἀνθρώπους ἐκέκαστο | κλεπτοσύνῃ θ' ὅρκῳ τε.*

341. **μέν τ'**: here *μέν* seems to answer to *νῦν δέ* in 347. The exact sense of *τε* is not so obvious; it perhaps emphasizes this clause as general, whereas *νῦν δέ* takes a particular instance (H. G. § 332). Observe **ἐόντας** in spite of the dat. *σφῶιν*, as Α 541, *τοι . . . ἐόντα*: H. G. § 240.

342. **καυστείρης** recurs only in Μ 316; it is the feminine of **καυστήρ*. The grammarians wrongly accented *καυστειρῆς*, and held that it came from *καυστειρός*, a supposed dialectical form of *καυστηρός*.

343. The sense of this line is clear, but the syntax hopeless. The gen. after verbs of hearing expresses—"(1) the *person from* whom sound comes; (2) the *person about* whom something is heard; (3) the *sound* heard," H. G. § 151 *d*. *δαιτός* cannot be brought under any of these heads. *κέκλυτέ μευ μύθων* is clearly different, being a sort of "whole and part" construction. The only possible explanation is, "you hear me about a banquet," which is without analogy, and only gives the required sense by violence. This however is the explanation of Ar., *πρῶτοί μου ἀκούετε περὶ δαιτός*. It may be added that "to hear from a person," in the sense of receiving a message, is a modern but not a Greek idiom. Besides, *ἀκουάζεσθαι*, in the two other passages of Homer where it occurs (ι 7, ν 9) means "to listen to," as we might suppose from its form, which suggests a frequentative sense. Hence even Nauck's trenchant conjecture, *καλέοντος* for *καὶ δαιτός*, does not entirely meet the case. An additional difficulty is that Menestheus, who even in this scene is a *κωφὸν πρόσωπον*, never appears among the *γέροντες* (see on Β 53; and for feasts given to them, Δ 259 and Β 404 *sqq.*).

345. **φίλα**, sc. *ἐστί*, as Β 796. This line and the next *ἐν τοῖς ὑπομνήμασιν* (commentaries of Ar.) *οὐκ ἀθετοῦνται, ἀπαιτιῶνται δὲ αὐτοὺς οἱ ἡμέτεροι* (*i.e.* modern taste) *ὡς ἀπρεπῶς . . . ὀνειδίζοντος τοῦ Ἀγαμέμνονος*, Schol. A; and see Cobet's amusing commentary, M. C. 231. If they were omitted, the point of the passage, the contrast of *φίλα . . . φίλως*, would be lost.

347. The clause with **εἰ** is here the object of *ὁρόῳτε*: this is not common in Homer, but is analogous to the *ὁππότε*-clause in 333. See Lange, EI, p. 473.

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“ Ἀτρεΐδη, ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων.
πῶς δὴ φῄς πολέμοιο μεθιέμεν, ὁππότ' Ἀχαιοὶ
Τρωσὶν ἐφ' ἱπποδάμοισιν ἐγείρομεν ὀξὺν Ἄρηα ;
ὄψεαι, ἢν ἐθέλῃσθα καὶ αἴ κέν τοι τὰ μεμήλῃ,
Τηλεμάχοιο φίλον πατέρα προμάχοισι μιγέντα
Τρώων ἱπποδάμων· σὺ δὲ ταῦτ' ἀνεμώλια βάζεις.”
τὸν δ' ἐπιμειδήσας προσέφη κρείων Ἀγαμέμνων,
ὡς γνῶ χωομένοιο· πάλιν δ' ὅ γε λάζετο μῦθον·
“ διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
οὔτε σε νεικείω περιώσιον οὔτε κελεύω·
οἶδα γάρ, ὥς τοι θυμὸς ἐνὶ στήθεσσι φίλοισιν
ἤπια δήνεα οἶδε· τὰ γὰρ φρονέεις, ἅ τ' ἐγώ περ.
ἀλλ' ἴθι, ταῦτα δ' ὄπισθεν ἀρεσσόμεθ', εἴ τι κακὸν νῦν
εἴρηται, τὰ δὲ πάντα θεοὶ μεταμώνια θεῖεν.”
ὣς εἰπὼν τοὺς μὲν λίπεν αὐτοῦ, βῆ δὲ μετ' ἄλλους.
εὗρε δὲ Τυδέος υἱὸν ὑπέρθυμον Διομήδεα
ἑσταότ' ἔν θ' ἵπποισι καὶ ἅρμασι κολλητοῖσιν·
πὰρ δέ οἱ ἑστήκει Σθένελος Καπανήιος υἱός.
καὶ τὸν μὲν νείκεσσεν ἰδὼν κρείων Ἀγαμέμνων,
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
“ ὦ μοι, Τυδέος υἱὲ δαΐφρονος ἱπποδάμοιο,

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351. The punctuation given is mentioned by Nikanor, who prefers an alternative in which the note of interrogation is put after *μεθιέμεν*, and a comma after Ἄρηα. **μεθιέμεν** refers to Odysseus and Menestheus in particular, while in *ἐγείρομεν* Odysseus speaks as one of the army at large, meaning “every case in which we fight” (aor. subj.) It is unusual in Homer to begin an entirely fresh sentence of several lines in the middle of a line (ξ 217 is the only case quoted); but still the punctuation of Nikanor gives a more pointed sense, and there is not much to choose between the asyndeton before *ὁππότε* and at the beginning of 353 (which recurs in I 359 as the continuation of a long sentence).

354. For the phrase “father of Telemachos” see on B 260. Here it is clearly impossible to give any appropriate reason for the introduction of Telemachos except as a title of honour. Aristonikos mentions that Ar. noticed this “foreshadowing of the Odyssey” as a sign that it was by the author of the Iliad.

357. **γνῶ** with gen., as φ 36, ψ 109. This is common in the participle of *οἶδα* in the sense “to be skilled in,” *e.g.* *μάχης*, *ἀλκῆς*, etc., but rare in the finite verb. Ψ 452 is possibly another case. See H. G. § 151 *d*. **πάλιν λάζετο**, just our idiom “took back his words.” Cf. *πάλιν ἐρέει* I 56. The phrase recurs ν 254 in a slightly different sense (took back what he was about to say).

361. **ἤπια δήνεα οἶδε**, *i.e.* is well disposed towards me, as Π 73, *εἴ μοι κρείων Ἀγαμέμνων ἤπια εἰδείη*. **δήνεα**, counsels, apparently from *δαῆναι*.

362. **ἀρεσσόμεθα**, atone for; but where an object is expressed it is elsewhere always a person, “conciliate.” Cf. the act. *ἂψ ἀρέσαι* I 120, T 138.

363. **μεταμώνια** occurs elsewhere only in Od. (β 98, etc.). The derivation is quite uncertain.

366. **ἵπποισιν** here as often = chariot, and goes with *ἅρμασι* by hendiadys. 419 shews that Diomedes is standing *in* the car, not merely amid the horses and chariots.

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τί πτώσσεις, τί δ' ὀπιπεύεις πολέμοιο γεφύρας;
οὐ μὲν Τυδέϊ γ' ὧδε φίλον πτωσκαζέμεν ἦεν,
ἀλλὰ πολὺ πρὸ φίλων ἑτάρων δηίοισι μάχεσθαι.
ὥς φάσαν, οἵ μιν ἴδοντο πονεύμενον· οὐ γὰρ ἐγώ γε
ἤντησ' οὐδὲ ἴδον· περὶ δ' ἄλλων φασὶ γενέσθαι.
ἦ τοι μὲν γὰρ ἄτερ πολέμου εἰσῆλθε Μυκήνας
ξεῖνος ἅμ' ἀντιθέῳ Πολυνείκεϊ, λαὸν ἀγείρων,
οἵ ῥα τότ' ἐστρατόωνθ' ἱερὰ πρὸς τείχεα Θήβης.
καί ῥα μάλα λίσσοντο δόμεν κλειτοὺς ἐπικούρους·
οἱ δ' ἔθελον δόμεναι καὶ ἐπῄνεον, ὡς ἐκέλευον·
ἀλλὰ Ζεὺς ἔτρεψε παραίσια σήματα φαίνων.
οἱ δ' ἐπεὶ οὖν ᾤχοντο ἰδὲ πρὸ ὁδοῦ ἐγένοντο,
Ἀσωπὸν δ' ἵκοντο βαθύσχοινον λεχεποίην,
ἔνθ' αὖτ' ἀγγελίην ἐπὶ Τυδῆ στεῖλαν Ἀχαιοί.
αὐτὰρ ὁ βῆ, πολέας δὲ κιχήσατο Καδμείωνας
δαινυμένους κατὰ δῶμα βίης Ἐτεοκληείης.
ἔνθ' οὐδὲ ξεῖνός περ ἐὼν ἱππηλάτα Τυδεὺς

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371. **πολέμοιο γεφύρας**: this phrase recurs Θ 378, 553, Λ 160, Υ 427. From Ε 88-9 and Ο 357 (cf. Φ 245) it appears that *γέφυρα* implies a dam or causeway rather than what we should call a bridge. It is explained by the Schol. *τὰς διόδους τῶν φαλάγγων*, the lines of open ground between the moving masses of men, who are perhaps likened to flowing water. It is especially used of the space between the hostile armies. **ὀπιπεύεις**, "eye," in a contemptuous sense, implying hesitation to advance.

374. **ὥς**, so Ameis with two MSS., for vulg. *ὡς* with comma after *μάχεσθαι*. The regular use in Homer of *ὣς ἔφη*, etc., is to refer back to a completed expression of opinion; there is no other case of *ὣς ἔφη* = *as* he said. **πονεύμενον** in special sense of fighting, as *πόνος*, 456, Β 420 and often, of the toil of battle.

378. **οἵ**, Tydeus and Polyneikes; the change from the sing. is abrupt. **ἐστρατόωντο** (also Γ 187) strictly must mean, "were on a campaign against." The present is either *στρατάεσθαι* or *στρατόεσθαι*: the latter is found in Aesch. *Ag.* 132, the former does not occur anywhere else in Greek. For the form *-όωντο* from an *o*-verb we may compare *δηϊόωντο* Ν 675, *δηιόῳεν* δ 226, *ἀρόωσιν* ι 108, which all follow the analogy of stems in *α*-. Cf. also H. G. § 55 (*γ*).

380. **οἱ**, Thyestes and the people of Mykenai. **ἐκέλευον**, Tydeus and Polyneikes.

381. **ἔτρεψε**, changed their minds. **παραίσια** only here, *ἐξαίσιος* is more common.

382. **πρό** is here an adv., and **ὁδοῦ** a local genitive, lit. "forward on the way." Cf. on *πρὸ φόβοιο* Ρ 667. For **λεχεποίην** cf. Β 697.

384. **ἐπί**, so MSS. and Ar., thus connecting it with the verb, and making *ἀγγελίην* a masc. in apposition with *Τυδῆ*, see note on Γ 206. Or we may take *ἀγγελίην* as fem., a cognate acc. with *ἐπίστειλαν*, like *ἐξεσίην ἐλθεῖν*. Others read *ἔπι*, and understand *ἐπ' ἀγγελίην* = "for an embassy." Nauck reads *Τυδῆ' ἔστειλαν*, omitting *ἐπί*, as *Τυδῆ* seems to be an Attic form. The following story is repeated in Ε 802-808, where the phrase used is *ἤλυθε νόσφιν Ἀχαιῶν ἄγγελος ἐς Θήβας*.

387. **ξεῖνος** must here mean "a stranger," *i.e.* virtually under the circumstances an enemy, whereas in 377 it means a friend. But the word never acquired in Greek the connotation of the Latin *hostis*, and in ordinary cases to be a *ξεῖνος* in any sense was a reason for expecting friendly treatment, not treachery.

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τάρβει, μοῦνος ἐὼν πολέσιν μετὰ Καδμείοισιν,
ἀλλ' ὅ γ' ἀεθλεύειν προκαλίζετο, πάντα δ' ἐνίκα
ῥηιδίως· τοίη οἱ ἐπίρροθος ἦεν Ἀθήνη.
οἱ δὲ χολωσάμενοι Καδμεῖοι, κέντορες ἵππων,
ἂψ ἀναερχομένῳ πυκινὸν λόχον εἷσαν ἄγοντες,
κούρους πεντήκοντα· δύω δ' ἡγήτορες ἦσαν,
Μαίων Αἱμονίδης ἐπιείκελος ἀθανάτοισιν
υἱός τ' Αὐτοφόνοιο μενεπτόλεμος Πολυφόντης.
Τυδεὺς μὲν καὶ τοῖσιν ἀεικέα πότμον ἐφῆκεν·
πάντας ἔπεφν', ἕνα δ' οἶον ἵει οἰκόνδε νέεσθαι·
Μαίον' ἄρα προέηκε, θεῶν τεράεσσι πιθήσας.
τοῖος ἔην Τυδεὺς Αἰτώλιος· ἀλλὰ τὸν υἱὸν
γείνατο εἷο χέρεια μάχῃ· ἀγορῇ δέ τ' ἀμείνων."
ὣς φάτο, τὸν δ' οὔ τι προσέφη κρατερὸς Διομήδης,
αἰδεσθεὶς βασιλῆος ἐνιπὴν αἰδοίοιο.
τὸν δ' υἱὸς Καπανῆος ἀμείψατο κυδαλίμοιο·
" Ἀτρεΐδη, μὴ ψεύδε' ἐπιστάμενος σάφα εἰπεῖν.

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390. **ἐπίρροθος** (here and Ψ 770 only in H.) is, like the synonymous *ἐπιτάρροθος* used in the parallel line E 808, a word of obscure origin. Döderlein refers it to *ἐπιρρύζειν*, used of hounding on dogs. Eustath. *ὁ μετὰ ῥόθον βοηθῶν*. Goebel compares among other words *ἐ-ρέθ-ω*, which is plausible, but it is impossible to accept the whole of his explanation, and the two words still remain, as he says, "Schmerzenskinder der Etymologie."

392. **ἀναερχομένῳ**, so A and several of the best MSS.: *ἀνερχομένῳ* caeteri; most editors write ἂψ ἄρ' (Bentl.) or ἂψ *οἱ* (Barnes) *ἀνερχ.*, the former on the analogy of the similar line, Z 187; but ἄρα has no sense here. For the hiatus cf. *ἐπιόψομαι* I 167, *καταΐσχεται* ι 122, *ἀποαίνυμαι* N 262, *ἐπιοσσομένω* P 381. These almost all occur in parts of the line where hiatus is allowable, of which the end of the first foot is one (*v.* on B 87) (Ameis). **πυκινόν**, lit. dense, *i.e.* consisting of a large number, as in *πυκιναὶ φάλαγγες*, etc. This sense does not suit λ 525, but that line is interpolated. **εἷσαν ἄγοντες**, "took and set," ἄγ. being pleonastic. **εἷσαν**, from ἵζω, A 311.

394. The three names, *Αἱμονίδης*, *Αὐτόφονος*, *Πολυφόντης*, are evidently meant to have a murderous ring (Fäsi). *Μαίων* is probably a traditional name, not one invented for the purpose: according to Statius he was an augur and priest of Apollo, which would explain *θεῶν τεράεσσι* (398).

399. For **τόν**, here used in a possessive sense, Brugman would restore *ὅν*, I believe rightly. On this question however see H. G. § 261, 255, *ad fin.*

400. **χέρεια**, on this word see A 80. It is here clearly a comparative. The best MSS. follow Ar. in writing *χέρεια* and *χέρειος*, but *χέρης*, *χέρηι*. **ἀμείνων**, sc. *ἐστί*, so A with Ar.: *ἀμείνω caet.* The reading of Ar. seems best, for *δέ τε* frequently introduces a clause added paratactically, with a construction of its own. Σ 106 is exactly parallel, *ἐν πολέμῳ· ἀγορῇ δέ τ' ἀμείνονές εἰσι καὶ ἄλλοι.*

404. **σάφα**, if taken with *εἰπεῖν*, must mean "truly" (*ψεύδε'* being then *ψεύδεο*), but this is not the usual Homeric sense. The word is always used with verbs of *knowing*, except three times in Od. with *εἰπεῖν*, always in the sense "giving a clear, certain report about Odysseus." The two senses are however nearly allied (Paley quotes Soph. *Trach.* 387), and it is on the whole better to translate "truly" here than with Fäsi to do violence to the order by joining *μὴ ψεύδεα εἰπεῖν, ἐπιστάμενος σάφα* (that they are so). This expression is one of the many peculiarities of the *ἐπιπώλησις*.

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ἡμεῖς τοι πατέρων μέγ' ἀμείνονες εὐχόμεθ' εἶναι·
ἡμεῖς καὶ Θήβης ἕδος εἵλομεν ἑπταπύλοιο,
παυρότερον λαὸν ἀγαγόνθ' ὑπὸ τεῖχος ἄρειον,
πειθόμενοι τεράεσσι θεῶν καὶ Ζηνὸς ἀρωγῇ·
κεῖνοι δὲ σφετέρῃσιν ἀτασθαλίῃσιν ὄλοντο.
τῷ μή μοι πατέρας ποθ' ὁμοίῃ ἔνθεο τιμῇ."
  τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη κρατερὸς Διομήδης·
" τέττα, σιωπῇ ἧσο, ἐμῷ δ' ἐπιπείθεο μύθῳ.
οὐ γὰρ ἐγὼ νεμεσῶ 'Αγαμέμνονι ποιμένι λαῶν
ὀτρύνοντι μάχεσθαι ἐυκνήμιδας 'Αχαιούς·
τούτῳ μὲν γὰρ κῦδος ἅμ' ἕψεται, εἴ κεν 'Αχαιοὶ
Τρῶας δῃώσωσιν ἕλωσί τε Ἴλιον ἱρήν,
τούτῳ δ' αὖ μέγα πένθος 'Αχαιῶν δῃωθέντων.
ἀλλ' ἄγε δὴ καὶ νῶι μεδώμεθα θούριδος ἀλκῆς."
  ἦ ῥα καὶ ἐξ ὀχέων σὺν τεύχεσιν ἆλτο χαμᾶζε·
δεινὸν δ' ἔβραχε χαλκὸς ἐπὶ στήθεσσιν ἄνακτος
ὀρνυμένου· ὑπό κεν ταλασίφρονά περ δέος εἷλεν.
  ὡς δ' ὅτ' ἐν αἰγιαλῷ πολυηχέι κῦμα θαλάσσης
ὄρνυτ' ἐπασσύτερον Ζεφύρου ὕπο κινήσαντος·

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406. **καί** is expressed by the emphasis in "we *did* take," *i.e.* we did not merely besiege. This is the only mention in H. of the war of the Epigoni; that of the "Seven" is rarely alluded to.

407. **ἀγαγόνθ'**, dual, as he is thinking only of Diomedes and himself. **ἄρειον** is taken by the Schol. as comparative, viz. τοῦ ἐν Τροίᾳ; for the sake of the antithesis it should rather mean "a stronger wall than our fathers found," as though Thebes had been strengthened in the interval. Cf. O 736, "a stronger wall" than that which is now being taken. There is no Homeric instance of ἄρειος = 'Αρήιος, and in any case that would weaken the point of the line. Ar. obelized 407-9 on the ground that if the fathers were defeated by their own madness and the sons conquered only by obeying the gods, there is no ground for concluding that the sons are better warriors than the fathers were.

409. The **ἀτασθαλίαι** may be illustrated from Aesch. *Sept.* 423 *sqq.*, where it is said of Kapaneus

θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν
καὶ μὴ θέλοντός φησιν, κ.τ.λ.

410. Observe the very rare use of **μή** with aor. imper.: so Σ 134 μήπω καταδύσεο, ω 248 μή . . ἔνθεο. Schol. A quotes μὴ φεῦσον, ὦ Ζεῦ, Aristoph. *Thesm.* 870. See on this H. G. § 328.

412. **τέττα**, a ἅπ. λεγ. which divided the opinions of the ancient critics, some taking it as a προσφώνησις φιλεταιρική, others as an ἐπίρρημα σχετλιαστικόν. It is probably like ἄττα (I 607, *q.v.*), a term of affection, perhaps borrowed from the language of infancy. "A friendly or respectful address of youths to their elders," L. & S.; but there is no ground for supposing Sthenelos to be older than Diomedes. **ἧσο**, simply "continue," as often.

421. **ὑπό**, explained by Am. and La R. of fear seizing the *knees*, as Γ 34, ὑπὸ δέ τρόμος ἔλλαβε γυῖα. But it is better to translate, with Fäsi, "thereat," as though = under the influence of the noise. This is common in composition, *e.g.* ὑποτρέω, to tremble *at* a thing; so ὑπαὶ δέ τε κόμπος ὀδόντων γίγνεται, Λ 417. **ταλασίφρονα**, cf. Φόβος . . . ὅς τ' ἐφόβησε ταλάφρονά περ πολεμιστήν, N 300; and for the introduction of a supposed spectator, Δ 539, etc.

422. **κῦμα** is used collectively, as is shewn by ἐπασσύτερον (for which see A 383). This latter word contains the point of comparison, *v.* 427.

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πόντῳ μέν τε πρῶτα κορύσσεται, αὐτὰρ ἔπειτα
χέρσῳ ῥηγνύμενον μεγάλα βρέμει, ἀμφὶ δέ τ' ἄκρας
κυρτὸν ἰὸν κορυφοῦται, ἀποπτύει δ' ἁλὸς ἄχνην·
ὣς τότ' ἐπασσύτεραι Δαναῶν κίνυντο φάλαγγες
νωλεμέως πολεμόνδε. κέλευε δὲ οἷσιν ἕκαστος
ἡγεμόνων· οἱ δ' ἄλλοι ἀκὴν ἴσαν, οὐδέ κε φαίης
τόσσον λαὸν ἕπεσθαι ἔχοντ' ἐν στήθεσιν αὐδήν,
σιγῇ, δειδιότες σημάντορας· ἀμφὶ δὲ πᾶσιν
τεύχεα ποικίλ' ἔλαμπε, τὰ εἱμένοι ἐστιχόωντο.
Τρῶες δ', ὥς τ' ὄιες πολυπάμονος ἀνδρὸς ἐν αὐλῇ
μυρίαι ἑστήκασιν ἀμελγόμεναι γάλα λευκὸν
ἀζηχὲς μεμακυῖαι, ἀκούουσαι ὄπα ἀρνῶν,
ὣς Τρώων ἀλαλητὸς ἀνὰ στρατὸν εὐρὺν ὀρώρειν·
οὐ γὰρ πάντων ἦεν ὁμὸς θρόος οὐδ' ἴα γῆρυς,
ἀλλὰ γλῶσσ' ἐμέμικτο, πολύκλητοι δ' ἔσαν ἄνδρες.
ὦρσε δὲ τοὺς μὲν Ἄρης, τοὺς δὲ γλαυκῶπις Ἀθήνη
Δειμός τ' ἠδὲ Φόβος καὶ Ἔρις ἄμοτον μεμαυῖα,
Ἄρεος ἀνδροφόνοιο κασιγνήτη ἑτάρη τε,
ἥ τ' ὀλίγη μὲν πρῶτα κορύσσεται, αὐτὰρ ἔπειτα

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424. **μέν τε**, so A and one or two other MSS., vulg. *μέν τά*. But La R. remarks that *τὰ πρῶτα* always means "primum," "at the first," *i.e.* once for all, *e.g.* A 6, Z 489, etc.; when followed by *ἔπειτα* or *δεύτερον* it is always *πρῶτα* alone: cf. 442 below. The use of *τε* in similes is very common, *v.* H. G. § 332; La R. quotes sixteen instances in books B-E alone.

426. **ἰόν**, so Ar.: La R. *ἐόν* with MSS., but this is far less vigorous and picturesque.

428. **νωλεμέως**, a word of uncertain origin. L. Meyer derives from root *ram*, to rest (*ἠρέμα*, etc.; *v.* Curt. *Et.* no. 454); but there is no instance of the *r* of this root passing into *l* in any cognate language. Düntzer refers it to root *ὀλ*, as if from an adj. *ὄλεμος*, in sense "not to be destroyed," imperishable; but this hardly suits the sense, "unceasingly."

433. For the pointed contrast between the silence of the Greeks and the clamour of the Trojans cf. Γ 1-9. **Τρῶες** is not followed by any verb, the sentence being interrupted by the simile, and taken up in an altered form in 436. We have a similar case in *ν* 81-4, *ἡ δ', ὥς τ' . . . ὣς ἄρα τῆς*. **πολυπάμονος**, so A; all other authorities give *πολυπάμμονος*, which Hinrichs considers an Aeolic form, derived from root *pa* (*πότ-νια*, etc.), for *πάτμων*: *-παμονος*, he says, would be Doric, and therefore out of place in H. But *πάομαι* regularly has ᾱ in its derivatives, *πέπᾱμαι*, etc.

435. **ἀζηχής**, according to Döderlein, and Clemm in *C. St.* viii. 46, for *ἀ-διηχής* "very piercing," of sound. So in O 658, P 741. But in *σ* 3 and probably O 25 it means "incessant," as though from *ἀ-διεχής*. Döderlein thinks that the two words have got confused.

437. Compare B 804. The origin of the form *ἴα* (with masc. *ἰῷ* only Z 422) is very doubtful; it does not seem possible to connect it with *μία* (for *σμία*, *σεμ-ια*). See Curt. *Gr. Et.* no. 599 and p. 594.

438. **πολύκλητοι**, like the more common *πολυηγερέες*, called together from many parts.

440. The three half-personified spirits of battle must not be regarded as siding with either party, but as arousing alike *τοὺς μέν* and *τοὺς δέ*. Cf. Λ 73, Ν 299, O 119, Σ 535, in none of which are they actual persons in the war.

442. Cf. 424, and the well-known imitation of the lines by Verg. *Aen.* iv. 173 *sqq.*, especially "Ingrediturque solo et caput inter nubila condit."

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οὐρανῷ ἐστήριξε κάρη καὶ ἐπὶ χθονὶ βαίνει.
ἥ σφιν καὶ τότε νεῖκος ὁμοίιον ἔμβαλε μέσσῳ
ἐρχομένη καθ' ὅμιλον, ὀφέλλουσα στόνον ἀνδρῶν.
οἱ δ' ὅτε δή ῥ' ἐς χῶρον ἕνα ξυνιόντες ἵκοντο,
σύν ῥ' ἔβαλον ῥινούς, σὺν δ' ἔγχεα καὶ μένε' ἀνδρῶν
χαλκεοθωρήκων· ἀτὰρ ἀσπίδες ὀμφαλόεσσαι
ἔπληντ' ἀλλήλῃσι, πολὺς δ' ὀρυμαγδὸς ὀρώρειν.
ἔνθα δ' ἅμ' οἰμωγή τε καὶ εὐχωλὴ πέλεν ἀνδρῶν
ὀλλύντων τε καὶ ὀλλυμένων, ῥέε δ' αἵματι γαῖα.
ὡς δ' ὅτε χείμαρροι ποταμοὶ κατ' ὄρεσφι ῥέοντες
ἐς μισγάγκειαν ξυμβάλλετον ὄβριμον ὕδωρ
κρουνῶν ἐκ μεγάλων κοίλης ἔντοσθε χαράδρης·
τῶν δέ τε τηλόσε δοῦπον ἐν οὔρεσιν ἔκλυε ποιμήν·
ὣς τῶν μισγομένων γένετο ἰαχή τε πόνος τε.
πρῶτος δ' Ἀντίλοχος Τρώων ἕλεν ἄνδρα κορυστὴν
ἐσθλὸν ἐνὶ προμάχοισι, Θαλυσιάδην Ἐχέπωλον·
τόν ῥ' ἔβαλε πρῶτος κόρυθος φάλον ἱπποδασείης,
ἐν δὲ μετώπῳ πῆξε, πέρησε δ' ἄρ' ὀστέον εἴσω
αἰχμὴ χαλκείη· τὸν δὲ σκότος ὄσσε κάλυψεν,
ἤριπε δ', ὡς ὅτε πύργος, ἐνὶ κρατερῇ ὑσμίνῃ.
τὸν δὲ πεσόντα ποδῶν ἔλαβε κρείων Ἐλεφήνωρ

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443. Notice the aor. **ἐστήριξε** and pres. **βαίνει** side by side, of momentary and continuous action as usual.

444. For **ὁμοίιον** see 315.

448. **ὀμφαλόεσσαι,** see on Λ 34. The **ἀσπίδες** are merely a repetition of *ῥινούς* above.

449. **ἔπληντο,** "met," from *πλα-* = *πελ-*, the only pres. forms being *πελάζω* and *πελάω* (*Hymn. Hom.*) The perf. *πεπλημένος* is found in *μ* 108.

450. Observe the *chiasmus οἰμωγή . . . εὐχωλή . . . ὀλλύντων . . . ὀλλυμένων.*

452. **ὄρεσφι,** locative, with *κατά* as with *πρό*, Γ 3.

453. **μισγάγκειαν,** "watersmeet," place where two valleys (*ἄγκεα*) join their streams (*ἅπ. λεγ.*).

454. **κρουνῶν ἐκ μεγάλων** seems simply to denote the great body of water "fed from mighty springs." The **χαράδρη** will be the ravine leading down to the *μισγάγκεια.* The simile is imitated in Verg. *Aen.* ii. 307, xii. 523.

455. **τηλόσε,** the use of the *terminus ad quem* instead of *a quo* is regular in cases like this; the reaching to a distance is regarded as a property of the power of hearing, not of the sound, Π 515 *δύνασαι δὲ σὺ πάντοσ' ἀκούειν*, cf. Λ 21, *πεύθετο γὰρ Κύπρονδε μέγα κλέος.*

456. **πόνος,** Ar. for **φόβος** of MSS., because he held that *φόβος* in H. always mean "flight" not "fear," and in the present case flight has not yet begun on either side. So Lehrs, *Ar.* p. 76.

457. Antilochos the son of Nestor has not before been mentioned. **ἕλεν,** in pregnant sense, as very often in Il., "slew"; see note on Λ 328. **κορυστήν,** in full armour, on the analogy of *θωρηκτής, ἀσπιστής, αἰχμητής* (on this formation see H. G. § 116, 2). In the compound *ἱπποκορυστής* however the termination *-της* seems to have the usual transitive force, "arrayer of chariots," and Paley suggests that the simple form may here mean "an officer, one who marshals, *κορύσσει*, his troops."

459-461 = Ζ 9-11. **πῆξε,** he plunged the spear — the active *πήγνυμι* is not intrans. in H. except in the perf. *πέπηγε.* For **φάλος** see note on Γ 362.

462. On **ὡς ὅτε** without a finite verb see Β 394.

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Χαλκωδοντιάδης, μεγαθύμων ἀρχὸς Ἀβάντων,
ἕλκε δ᾽ ὑπὲκ βελέων λελιημένος ὄφρα τάχιστα
τεύχεα συλήσειε· μίνυνθα δέ οἱ γένεθ᾽ ὁρμή·
νεκρὸν γὰρ ἐρύοντα ἰδὼν μεγάθυμος Ἀγήνωρ
πλευρά, τά οἱ κύψαντι παρ᾽ ἀσπίδος ἐξεφαάνθη,
οὔτησε ξυστῷ χαλκήρεϊ, λῦσε δὲ γυῖα.
ὣς τὸν μὲν λίπε θυμός, ἐπ᾽ αὐτῷ δ᾽ ἔργον ἐτύχθη
ἀργαλέον Τρώων καὶ Ἀχαιῶν· οἱ δὲ λύκοι ὣς
ἀλλήλοις ἐπόρουσαν, ἀνὴρ δ᾽ ἄνδρ᾽ ἐδνοπάλιζεν.
ἔνθ᾽ ἔβαλ᾽ Ἀνθεμίωνος υἱὸν Τελαμώνιος Αἴας,
ἠίθεον θαλερὸν Σιμοείσιον, ὅν ποτε μήτηρ
Ἴδηθεν κατιοῦσα παρ᾽ ὄχθῃσιν Σιμόεντος
γείνατ᾽, ἐπεί ῥα τοκεῦσιν ἅμ᾽ ἕσπετο μῆλα ἰδέσθαι·
τοὔνεκά μιν κάλεον Σιμοείσιον· οὐδὲ τοκεῦσιν
θρέπτρα φίλοις ἀπέδωκε, μινυνθάδιος δέ οἱ αἰὼν
ἔπλεθ᾽ ὑπ᾽ Αἴαντος μεγαθύμου δουρὶ δαμέντι.
πρῶτον γάρ μιν ἰόντα βάλε στῆθος παρὰ μαζὸν
δεξιόν, ἀντικρὺς δὲ δι᾽ ὤμου χάλκεον ἔγχος
ἦλθεν· ὁ δ᾽ ἐν κονίῃσι χαμαὶ πέσεν αἴγειρος ὥς,
ἥ ῥά τ᾽ ἐν εἱαμενῇ ἕλεος μεγάλοιο πεφύκῃ

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464 = Β 541.

465. **ὄφρα** is perhaps to be taken with **λελιημένος**, compare Ε 690 *λελιημένος ὄφρα τάχιστα ὤσαιτ᾽ Ἀργείους*, cf. τ 367 *ἀρώμενος εἷος ἵκοιο*: cf. also Ζ 361, Π 653. In the second case however, as well as in the present passage, it is possible to make *λελιημένος* = eagerly (as Μ 106, Π 552, *βὰν ῥ᾽ ἰθὺς Δαναῶν λελιημένοι*), *ὄφρα* going with the principal verb. Compare also note on Α 133, and on the other side H. G. § 307.

467. **γὰρ**, so best MSS., vulg. **γάρ ῥ᾽**, which is at best a clumsy compound (though it is found a few times) and not required by either sense or metre; for *ἐρύοντα* originally began with *F*, and the caesura alone in this part of the line would suffice to lengthen the short syllable. The same omission should be made in Β 342, though with only one MS.

468. **πλευρά**, neut. only here, and probably Λ 437, elsewhere *πλευραί*. Cf. Δ 122, *νεῦρα* by *νευρή* (bowstring). **παρ᾽ ἀσπίδος**, were exposed beside his shield.

470. **αὐτῷ**, the body, as opposed to the departed *θυμός*: see on Α 4.

472. **ἐδνοπάλιζεν**, "shook," an obscure word recurring only ξ 512, *τὰ σὰ ῥάκεα δνοπαλίξεις*, apparently "thou shalt flutter, flaunt thy rags," al. "shalt clothe thee." Neither interpretation throws much light on the present passage. No convincing derivation has been suggested; perhaps it is connected with *γνόφαλλον* (cf. *δνόφος* by *γνόφος* and *κνέφας*) in Alkman, frag. 34 = *κνέφαλλον*, Aristoph. frag. 84, which are related to *κνάπτω*, "wool torn off in carding cloth" (Hayman on ξ 512). But the connexion in sense is by no means obvious.

474. With **Σιμοείσιος** cf. *Σάτνιος*, a contracted form for *Σατνιοείσιος* Ξ 443, and *Σκαμάνδριος* Ζ 402, all proper names of Trojans derived from rivers.

478. Cf. Ρ 302. **θρέπτρα**, recompense for rearing him: compare the *πλόκαμος Ἰνάχῳ θρεπτήριος* of Aesch. *Cho.* 6.

479. For **ὑπ᾽ Αἴαντος δουρί** see Γ 436.

480. **πρῶτον**, here local, in the forefront.

483. **εἱαμένῃ**, lowland, apparently from root *ᾱs*, *ἡs*, to sit, for *ἡσαμένη*, cf. *ἡμένῳ ἐν χώρῳ*, Theok. xiii. 40. (Curt. *El.* no. 568.) **πεφύκῃ** is Hermann's conjecture for *πεφύκει* of all MSS.; the pluperf. is entirely out of place in a simile, and of

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λείῃ, ἀτάρ τέ οἱ ὄζοι ἐπ' ἀκροτάτῃ πεφύασιν·
τὴν μέν θ' ἁρματοπηγὸς ἀνὴρ αἴθωνι σιδήρῳ
ἐξέταμ', ὄφρα ἴτυν κάμψῃ περικαλλέι δίφρῳ.
ἡ μέν τ' ἀζομένη κεῖται ποταμοῖο παρ' ὄχθας.
τοῖον ἄρ' Ἀνθεμίδην Σιμοείσιον ἐξενάριξεν
Αἴας διογενής. τοῦ δ' Ἄντιφος αἰολοθώρηξ
Πριαμίδης καθ' ὅμιλον ἀκόντισεν ὀξέι δουρί·
τοῦ μὲν ἅμαρθ', ὁ δὲ Λεῦκον Ὀδυσσέος ἐσθλὸν ἑταῖρον
βεβλήκει βουβῶνα νέκυν ἑτέρωσ' ἐρύοντα·
ἤριπε δ' ἀμφ' αὐτῷ, νεκρὸς δέ οἱ ἔκπεσε χειρός.
τοῦ δ' Ὀδυσεὺς μάλα θυμὸν ἀποκταμένοιο χολώθη,
βῆ δὲ διὰ προμάχων κεκορυθμένος αἴθοπι χαλκῷ,
στῆ δὲ μάλ' ἐγγὺς ἰών, καὶ ἀκόντισε δουρὶ φαεινῷ
ἀμφὶ ἓ παπτήνας. ὑπὸ δὲ Τρῶες κεκάδοντο
ἀνδρὸς ἀκοντίσσαντος. ὁ δ' οὐχ ἅλιον βέλος ἧκεν,
ἀλλ' υἱὸν Πριάμοιο νόθον βάλε Δημοκόωντα,
ὅς οἱ Ἀβυδόθεν ἦλθε, παρ' ἵππων ὠκειάων·
τόν ῥ' Ὀδυσεὺς ἑτάροιο χολωσάμενος βάλε δουρὶ
κόρσην· ἡ δ' ἑτέροιο διὰ κροτάφοιο πέρησεν
αἰχμὴ χαλκείη· τὸν δὲ σκότος ὄσσε κάλυψεν,
δούπησεν δὲ πεσών, ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ.
χώρησαν δ' ὑπό τε πρόμαχοι καὶ φαίδιμος Ἕκτωρ·

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course the authority of MSS. as between ει and η is *nil*. La R. quotes a number of instances where the perf. subj. has been thus corrupted into the plup., P 435, Π 633, Λ 477, α 316, σ 133, χ 469. **ἔλεος,** cf. ρ 208, *αἰγείρων ὑδατοτρεφέων*.

484. Mure quotes "the practice, still common in Southern Europe, of trimming up the stem of the poplar to within a few feet of the top, which, left untouched, preserves the appearance of a bushy tuft," so that the comparison is between this tuft and the warrior's plume.

485. The use of so soft and weak a wood as poplar for the felloe of a wheel is certainly curious. The wood is suited to the purpose however by its flexibility and elasticity (Buchholz, H. R. i. 2, 240). Ameis suggests that the bronze tire (*ἐπίσσωτρον*) would supply the requisite hardness. Probably the Homeric carpenter had not learned to bend tough wood by the aid of steam, and was therefore driven to the use of the weaker kinds for purposes such as the present.

489. **αἰολοθώρηξ,** like *κορυθαίολος*, implies the quick flashing of the metallic surface. The idea of *flexibility* or easy motion (Buttm. *Lexil.* p. 66) does not suit the solid plates of the Homeric cuirass.

492. **βεβλήκει,** the plup. implies *violent* hitting; it is an intensive imperfect, not a pluperfect in our sense; see Delbrück, E. F. iv. 85. **ἑτέρωσε,** "to the other side," from Antiphos' point of view.

497. **κεκάδοντο** from *χάζομαι*: the χ of the pres. is not organic, but merely an affection of κ produced by the *s* of root *skad* (lit. to *cut, sever* oneself: cf. Lat. *cedo*).

498. **ἀνδρός** is a causal genitive (cf. *τοῦ ἀποκταμένοιο* 494).

500. **ἵππων**: apparently Priam kept a stud-farm at Abydos. His horses were of the famous breed of Tros, for which see E 265-7, Υ 221-230. It would be simpler to understand "beside his chariot," like *παρ' ἀσπίδος* above (468; so Mr. Monro); but the order of the words is against this.

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Ἀργεῖοι δὲ μέγα ἴαχον, ἐρύσαντο δὲ νεκρούς,
ἴθυσαν δὲ πολὺ προτέρω. νεμέσησε δ' Ἀπόλλων
Περγάμου ἐκκατιδών, Τρώεσσι δὲ κέκλετ' ἀύσας·
"ὄρνυσθ', ἱππόδαμοι Τρῶες, μηδ' εἴκετε χάρμης
Ἀργείοις, ἐπεὶ οὔ σφι λίθος χρὼς οὐδὲ σίδηρος
χαλκὸν ἀνασχέσθαι ταμεσίχροα βαλλομένοισιν.
οὐ μὰν οὐδ' Ἀχιλεὺς Θέτιδος πάις ἠυκόμοιο
μάρναται, ἀλλ' ἐπὶ νηυσὶ χόλον θυμαλγέα πέσσει."
ὣς φάτ' ἀπὸ πτόλιος δεινὸς θεός· αὐτὰρ Ἀχαιοὺς
ὦρσε Διὸς θυγάτηρ κυδίστη τριτογένεια,
ἐρχομένη καθ' ὅμιλον, ὅθι μεθιέντας ἴδοιτο.
ἔνθ' Ἀμαρυγκεΐδην Διώρεα μοῖρα πέδησεν·
χερμαδίῳ γὰρ βλῆτο παρὰ σφυρὸν ὀκριόεντι
κνήμην δεξιτερήν· βάλε δὲ Θρῃκῶν ἀγὸς ἀνδρῶν,
Πείροος Ἰμβρασίδης, ὃς ἄρ' Αἰνόθεν εἰληλούθειν·
ἀμφοτέρω δὲ τένοντε καὶ ὀστέα λᾶας ἀναιδὴς
ἄχρις ἀπηλοίησεν· ὁ δ' ὕπτιος ἐν κονίῃσιν
κάππεσεν, ἄμφω χεῖρε φίλοις ἑτάροισι πετάσσας,
θυμὸν ἀποπνείων. ὁ δ' ἐπέδραμεν, ὅς ῥ' ἔβαλέν περ,
Πείροος, οὖτα δὲ δουρὶ παρ' ὀμφαλόν· ἐκ δ' ἄρα πᾶσαι
χύντο χαμαὶ χολάδες, τὸν δὲ σκότος ὄσσε κάλυψεν.
τὸν δὲ Θόας Αἰτωλὸς ἀπεσσύμενον βάλε δουρὶ

508. **Πέργαμος**, the citadel of Troy, where was the temple of Apollo, E 446: afterwards called *τὸ Πέργαμον* (cf. *Ἴλιον* by Homer's *Ἴλιος*) or *τὰ Πέργαμα*. The tragedians use it in its primitive sense as a common name, "citadel"; it is doubtless conn. with *πύργος*.

515. **τριτογένεια**, also Θ 39, X 183, γ 378: derived by the Greeks from a river Triton, variously located in Boiotia or Thessaly, or from the lake Tritonis in Libya. All these words are no doubt connected with a stem *τριτο-*, meaning *water*, which appears in *τρίτων*, *Ἀμφιτρίτη*, Skt. *trita* (Fick). Ameis suggests that this may contain an allusion to the myth that all the gods were children of Okeanos and Tethys (Ξ 201); Athene has no special connexion with water. Another derivation (Eustath.) from an alleged Cretan word *τριτώ* = head (*i.e.* born from the head of Zeus) lacks all trustworthy confirmation. (See note 10 in Butcher and Lang's Odyssey, p. 415.) The original significance of the name is however not now to be discovered. See note on *Ἀτρυτώνη*, B 157.

517. **πέδησεν**, *i.e.* prevented his escape; X 5, *Ἕκτορα δ' αὐτοῦ μεῖναι ὀλοιὴ μοῖρα πέδησεν*.

521. **τένοντε**: Homer generally uses this word in the dual, only twice in plur., apparently from a belief that the tendons always went in pairs. *πάντα τὰ τεταμένα νεῦρα τένοντας Ὅμηρος λέγει*, Ar. on Υ 478; cf. X 396. **ἀναιδής**, relentless, *i.e.* stubborn; cf. N 139 (where however there is no intimation of the stone doing any harm to a human being), and the famous description of the stone of Sisyphos, λ 598. Aristotle (*Rhet.* iii. 11) mentions this as a case of the attribution of human qualities to lifeless objects.

522. **ἄχρις** recurs Π 324, P 599, in all cases in description of wounds (the form *ἄχρι* as a preposition with gen. σ 370 only). It must mean "utterly," though this creates some difficulty in the explanation of P 599, *q.v.*

524. **ῥ'** evidently represents a lost *F'* = *ἑ*, *him*.

527. **ἀπεσσύμενον**, Ar., vulg. *ἐπεσσ.* with most and best MSS.: the *advance*

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στέρνον ὑπὲρ μαζοῖο, πάγη δ' ἐν πνεύμονι χαλκός.
ἀγχίμολον δέ οἱ ἦλθε Θόας, ἐκ δ' ὄβριμον ἔγχος
ἐσπάσατο στέρνοιο, ἐρύσσατο δὲ ξίφος ὀξύ,
τῷ ὅ γε γαστέρα τύψε μέσην, ἐκ δ' αἴνυτο θυμόν.
τεύχεα δ' οὐκ ἀπέδυσε· περίστησαν γὰρ ἑταῖροι
Θρήικες ἀκρόκομοι δολίχ' ἔγχεα χερσὶν ἔχοντες,
οἵ ἑ μέγαν περ ἐόντα καὶ ἴφθιμον καὶ ἀγαυὸν
ὦσαν ἀπὸ σφείων· ὁ δὲ χασσάμενος πελεμίχθη.
ὣς τώ γ' ἐν κονίῃσι παρ' ἀλλήλοισι τετάσθην,
ἤ τοι ὁ μὲν Θρῃκῶν, ὁ δ' Ἐπειῶν χαλκοχιτώνων
ἡγεμόνες· πολλοὶ δὲ περικτείνοντο καὶ ἄλλοι.
 ἔνθα κεν οὐκέτι ἔργον ἀνὴρ ὀνόσαιτο μετελθών,
ὅς τις ἔτ' ἄβλητος καὶ ἀνούτατος ὀξέι χαλκῷ
δινεύοι κατὰ μέσσον, ἄγοι δέ ἑ Παλλὰς Ἀθήνη
χειρὸς ἑλοῦσα, ἀτὰρ βελέων ἀπερύκοι ἐρωήν·
πολλοὶ γὰρ Τρώων καὶ Ἀχαιῶν ἤματι κείνῳ
πρηνέες ἐν κονίῃσι παρ' ἀλλήλοισι τέταντο.

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of Peiroos is completed in 524, so it is more natural to suppose with Ar. that he was now retreating. There was also a variant ἐπεσσύμενος.

533. **ἀκρόκομοι**, cf. B 542 Ἄβαντες ὄπιθεν κομόωντες, and note there. The ὑψιχαῖται ἄνδρες of Pind. P. iv. 172 perhaps mean the same thing.

535. **πελεμίχθη**, "staggered," was shaken by the attack, probably conn. with *pello*, πάλλω.

539. For **οὐκέτι** there was a curious variant οὔ κέ τι; it is not quite clear from the Scholia whether Ar. adopted it or not. If so, he probably did it on the analogy of ἄν κεν in N 127. The repetition of κεν would be quite un-Homeric, and οὐκέτι gives a perfectly good sense, viz. "it had now come to this, that none could make light," as might conceivably have happened before. See I 164 and note. **μετελθών**, entering the fight.

540. **ἄβλητος** by missiles, **ἀνούτατος** by thrust, as usual.

542. **ἑλοῦσα, ἀτάρ**, so La R. with one
a v
MS.: A has ἑλοῦσ', ἀτάρ, one ἑλοῦσα αὐτάρ, and the majority ἑλοῦσ' αὐτάρ. But αὐτάρ elsewhere always has the first syllable in the arsis; and it is very common to find a hiatus before ἀτάρ. La R. quotes Θ 503, Λ 732, Ψ 694, ι 83, φ 229, for the hiatus, and compares E 287 (ἔτυχες ἀτάρ), E 485, for the lengthening of a preceding short syllable. All these cases occur after a stop in the principal caesura, and there is therefore no reason to suppose that ἀτάρ ever began with a consonant. **ἐρωήν**, the rush, *impetus*; cf. Γ 62.

543. Bentley and Heyne, followed by Nauck and others, consider the last two lines of the book as spurious. The words ἤματι κείνῳ, in combination with the plupf. τέταντο, certainly look as though they belonged to the end, not to the beginning of a day's fighting, and may therefore have been a rhapsodist's "tag," meant to wind up the end of a day's recitation, and omitted when Δ was immediately followed by E.

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ΙΛΙΑΔΟΣ Ε.

Διομήδους ἀριστεία.

ἔνθ' αὖ Τυδεΐδῃ Διομήδεϊ Παλλὰς Ἀθήνη
δῶκε μένος καὶ θάρσος, ἵν' ἔκδηλος μετὰ πᾶσιν
Ἀργείοισι γένοιτο ἰδὲ κλέος ἐσθλὸν ἄροιτο.
δαῖέ οἱ ἐκ κόρυθός τε καὶ ἀσπίδος ἀκάματον πῦρ,

E

This book contains the first of the ἀριστεῖαι, or victorious careers of individual heroes. All others, whether Greek or Trojan, are subordinated to Diomedes, who is the central figure down to the middle of the next book. Hence Herodotos (ii. 116) quotes Z 289-292 as occurring ἐν Διομήδεος ἀριστείῃ.

The book falls into three main parts: (i.) 1-430, Diomedes makes havoc of the Trojans, and though wounded by Pandaros returns to the fight, and wounds Aphrodite by the help of Athene; (ii.) 431-710, Ares and Apollo rally the Trojans, and Diomedes has to retreat; Sarpedon kills Tlepolemos; (iii.) 711-909, Hera and Athene come to help the Greeks, and Athene and Diomedes wound Ares, and drive him to Olympos.

The critical difficulties of this book (with which we must include Z 1-311), unlike those which have preceded it, are internal rather than external. The most serious of all is to be found in the speech of Diomedes to Glaukos, where he speaks of the danger of a mortal fighting against a god (Z 128). This is quite unintelligible in the mouth of a hero fresh from victory over Aphrodite and Ares; while the very doubt as to whether Glaukos be not a god is inconsistent with the faculty bestowed on Diomedes in E 127-8 of discerning gods from men. Again the passage in which Athene takes Ares out of the battle (E 27-36) is most abruptly introduced without connexion at the beginning or end. The words of Athene to Diomedes (E 124-132) evidently imply that she means to leave the battle-field, and that Diomedes is to rely upon himself; yet in 290 she is there to guide his dart, though in 418 we find her in Olympos. There is therefore good ground for the supposition that the whole incident of the wounding of Aphrodite is an addition to the original narrative.

This is still more the case with the wounding of Ares at the end of the book. This seems like an attempt to outbid the wounding of Aphrodite, and is accordingly not free from traces of exaggeration. The episode of the fight between Sarpedon and Tlepolemos is most probably of much later origin than the greater portion of the Iliad. See note on B 652. With these exceptions however, and a few of smaller compass mentioned in the notes, there is no reason to suppose that any part of the book is to be ascribed to any period after the bloom of Epic poetry, nor any difficulty in supposing it to have been inserted into the original plan of the poem by the original author or an immediate successor.

In fact the oldest part of the ἀριστεία must in all probability have been the earliest of such insertions between A and Λ, and forms the necessary foundation for the last part of Z, which is no doubt contemporary with it. It is likely however that the introduction of the wounding of the gods has dislocated the original framework, as it is hardly possible to

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ἀστέρ' ὀπωρινῷ ἐναλίγκιον, ὅς τε μάλιστα
λαμπρὸν παμφαίνῃσι λελουμένος Ὠκεανοῖο·
τοῖόν οἱ πῦρ δαῖεν ἀπὸ κρατός τε καὶ ὤμων,
ὦρσε δέ μιν κατὰ μέσσον, ὅθι πλεῖστοι κλονέοντο.
ἦν δέ τις ἐν Τρώεσσι Δάρης *ἀφνειὸς ἀμύμων,*
ἱρεὺς Ἡφαίστοιο· *δύω δέ οἱ υἱέες ἤστην,*
Φηγεὺς Ἰδαῖός *τε, μάχης εὖ εἰδότε πάσης·*
τὼ οἱ ἀποκρινθέντε ἐναντίω ὁρμηθήτην·
τὼ μὲν ἀφ' ἵπποιιν, ὁ δ' ἀπὸ χθονὸς ὤρνυτο πεζός.
οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,
Φηγεύς *ῥα πρότερος προΐει δολιχόσκιον ἔγχος·*
Τυδεΐδεω *δ' ὑπὲρ ὦμον ἀριστερὸν ἤλυθ' ἀκωκὴ*
ἔγχεος, οὐδ' ἔβαλ' αὐτόν. ὁ δ' ὕστερος ὤρνυτο χαλκῷ
Τυδεΐδης· *τοῦ δ' οὐχ ἅλιον βέλος ἔκφυγε χειρός,*

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leave a satisfactory continuous narrative when these are omitted; even as the book stands there are several points in which the description lacks clearness.

The action is in the highest degree rapid and varied. The numerous myths and legends of the gods which are peculiar to the book do not betray any other sign of late origin; and the merit of scenes like the wounding of Aphrodite and even of Ares cannot be better exhibited than by contrast with such a specimen of the work of the decadence as the *Θεομαχία* in Φ.

4. **δαῖέ οἱ** is added epexegetically to *δῶκε*, and hence without a conjunction, as ε 234, etc. The very old Ambrosian MS. reads *δαῖε δέ οἱ ἐκ κόρυθος*, which may point to an older *δαῖε δέ οἱ κόρ.* For the idea cf. Σ 206-214 and Χ 134-5.

5. This fine simile is essentially like that of Χ 26-29, whence we see that the star of summer is Seirios, "the dog of Orion." For **ὀπωρινός**, which hence must mean the "dog-days," the time of the heliacal rising of Seirios, rather than what we call autumn, cf. also Π 385, Φ 346, λ 192 (*τεθαλυῖα*, as the season of fruit). The Homeric division of the year is into spring, early summer (*θέρος*), late summer (*ὀπώρη*), and winter, and corresponds with the fact that the transition from the heat of summer to the cold of winter is in Greece extremely rapid. Hence there is good reason for connecting the syllable *ὀπ-* with root *ὀπ*, found in *ὀπτός*; it will mean "the ripening time," in which sense the Lat. *coquo* is also used. The scansion *ὀπωρῑνός*, though invariable in H., is hard to explain. The suffix is perhaps to be compared with *-ειν-ο-* (*ποθ-ειν-ό-ς*, etc., H. G. § 118) and *-εννο-* (*ἀργ-εννό-ς*, *ἐρεβ-εννό-ς*) rather than with the *-ιν-ο-* of *φήγ-ιν-ο-ς*, *εἰάρ-ιν-ο-ς*; and this supposition, it will be observed, is supported by the difference of accent. For the elision of *-ι* of the dat. cf. H. G. § 376 (3).

6. **λελουμένος**, as Σ 489, *λοετρῶν Ὠκεάνοιο*. For the gen. cf. Ζ 508, etc. For **παμφαίνῃσι** some MSS. give *παμφαίνησι*, which is doubtless an older form of this subjunctive. Some edd. have taken it for an indic., but this is not possible, as the non-thematic present is found only with vowel-stems, as *δάμνησι*, 746. The derived form *παμφανόωσα* proves nothing.

7. Schol. A on this line is interesting as giving one of the few extant specimens of the method of Zoïlos, the famous Ὁμηρομάστιξ—"*Ζωΐλος ὁ Ἐφέσιος κατηγορεῖ τοῦ τόπου τούτου, καὶ μέμφεται τῷ ποιητῇ ὅτι λίαν γελοίως πεποίηκεν ἐκ τῶν ὤμων τοῦ Διομήδους καιόμενον πῦρ· ἐκινδύνευσε γὰρ ἂν καταφλεχθῆναι ὁ ἥρως.*" The strokes of the lash do not seem to have been very formidable.

9. For this exordium cf. Ρ 575.

10. Hephaistos, like Athene, though represented as allied with the Greeks, is worshipped in Troy. **ἤστην**, here only.

12. **ἀποκρινθέντε**, separating themselves from the throng. **οἱ**, for the dat. after *ἐναντίος* cf. Ι 190, Α 67, but it is only here used of hostile meeting, in which sense the gen. is commoner.

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ἀλλ' ἔβαλε στῆθος μεταμάζιον, ὦσε δ' ἀφ' ἵππων.
Ἰδαῖος δ' ἀπόρουσε λιπὼν περικαλλέα δίφρον,
οὐδ' ἔτλη περιβῆναι ἀδελφειοῦ κταμένοιο·
οὐδὲ γὰρ οὐδέ κεν αὐτὸς ὑπέκφυγε κῆρα μέλαιναν,
ἀλλ' Ἥφαιστος ἔρυτο, σάωσε δὲ νυκτὶ καλύψας,
ὡς δή οἱ μὴ πάγχυ γέρων ἀκαχήμενος εἴη.
ἵππους δ' ἐξελάσας μεγαθύμου Τυδέος υἱὸς
δῶκεν ἑταίροισιν κατάγειν κοίλας ἐπὶ νῆας.
Τρῶες δὲ μεγάθυμοι ἐπεὶ ἴδον υἷε Δάρητος
τὸν μὲν ἀλευάμενον, τὸν δὲ κτάμενον παρ' ὄχεσφιν,
πᾶσιν ὀρίνθη θυμός· ἀτὰρ γλαυκῶπις Ἀθήνη
χειρὸς ἑλοῦσ' ἐπέεσσι προσηύδα θοῦρον Ἄρηα·
"Ἆρες, Ἄρες βροτολοιγέ, μιαιφόνε, τειχεσιπλῆτα,
οὐκ ἂν δὴ Τρῶας μὲν ἐάσαιμεν καὶ Ἀχαιοὺς
μάρνασθ', ὁπποτέροισι πατὴρ Ζεὺς κῦδος ὀρέξῃ;

19. **μεταμάζιον** = μετὰ τοῖς μαζοῖς, between the breasts. For similar cases, where an adjective compounded with a preposition and a substantive expresses the same idea as a preposition governing a case, we may compare μεταδόρπιος (μετὰ δόρπον) δ 194, μεταδήμιος, καταθύμιος, ὑπωρόφιος, ἐπομφάλιον (Η 267), and others: and for the special use of μετά, expressing "between" two or more things, compare in later Greek μεταίχμιος, μετακόσμιος, μετακύμιος, μεταπύργιον. The word here (as in Η 267) is rather a neuter used as an adverb than an adjective agreeing with στῆθος.

20. **ἀπόρουσε**, either in order to escape, when **οὐδέ** = "*and* . . . not"; or to defend his brother, when οὐδέ = "*but* . . . not" (so Schol. A). κατηγορεῖ καὶ τούτου τοῦ τόπου ὁ Ζωΐλος, ὅτι λίαν, φησί, γελοίως πεποίηκεν ὁ ποιητὴς τὸν Ἰδαῖον ἀπολιπόντα τοὺς ἵππους καὶ τὸ ἅρμα φεύγειν· ἠδύνατο γὰρ μᾶλλον ἐπὶ τοῖς ἵπποις.

21. For **ἀδελφειοῦ** Ahrens, no doubt rightly, reads ἀδελφεόο; this alteration can always be made wherever ἀδελφειοῦ occurs, and all other cases are from ἀδελφεός in Homer.

22. On the double **οὐδέ** Schol. A rightly remarks, ἔστιν ἡ μία μὲν ἐπὶ τοῦ πράγματος, θατέρα δὲ ἐπὶ τοῦ προσώπου: *i.e.* the second οὐδέ goes with αὐτός and contrasts the two persons; the first contrasts the two events (one real, the other hypothetical). Cf. Β 703, Ζ 130.

24. **οἱ**, *i.e. his* old priest, their father. **ἀκαχήμενος**, according to the traditional explanation, is a perfect with "Aeolic accent"; and so the infin. ἀκάχησθαι. But it would seem preferable to regard these forms as non-thematic presents (H. G. § 19) of the ε- stem ἀκαχε-, of which we have a trace in the aor. ἀκάχησε. There is a perf. of different formation in ἀκηχέδαται Ρ 637, ἀκηχεμένος Σ 29. The reduplication in this verb extends through all forms. ἀλάλησθαι is an analogous case. Cf. La Roche, *Hom. Textkr.* 182.

31. **Ἆρες Ἄρες**, an unmistakable instance of the manner in which the ictus alone is sufficient to lengthen a short syllable. The name is found with long ᾱ chiefly in the last foot, but occasionally in the first (518, 594, Δ 441, etc.), more rarely in the second (827, 829), and fourth, Σ 264; in all cases *in arsi*. Bekker, following Ixion, wrote the second word ἀρές, taking it as the adj. of which the compar. and superl. ἀρείων and ἄριστος are familiar, but it cannot here be separated from the proper name. It is however remarkable that H. nowhere else repeats the same word twice in immediate succession, common though the practice is in later poets; a long list of instances is given by Bekker, H. B. 194. The most similar phrases in H. are αἰνόθεν αἰνῶς, οἰόθεν οἶος, and others which will be found in the exhaustive catalogue given by Bekker *l.c.* **τειχεσιπλῆτα**, see Curt. *Gr. Et.* no. 367, where, with πέλας and πλησίον, it is referred to root πελ, to beat, strike. Zenod. read τειχεσιβλῆτα.

33. **ὁπποτέροισι**, *i.e.* to see to which party Zeus will give.

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νῶι δὲ χαζώμεσθα, Διὸς δ' ἀλεώμεθα μῆνιν."
ὣς εἰποῦσα μάχης ἐξήγαγε θοῦρον Ἄρηα.
τὸν μὲν ἔπειτα καθεῖσεν ἐπ' ἠιόεντι Σκαμάνδρῳ,
Τρῶας δ' ἔκλιναν Δαναοί· ἕλε δ' ἄνδρα ἕκαστος
ἡγεμόνων. πρῶτος δὲ ἄναξ ἀνδρῶν Ἀγαμέμνων
ἀρχὸν Ἁλιζώνων, Ὀδίον μέγαν, ἔκβαλε δίφρου·
πρώτῳ γὰρ στρεφθέντι μεταφρένῳ ἐν δόρυ πῆξεν
ὤμων μεσσηγύς, διὰ δὲ στήθεσφιν ἔλασσεν.
[δούπησεν δὲ πεσών, ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ.]
Ἰδομενεὺς δ' ἄρα Φαῖστον ἐνήρατο, Μῄονος υἱὸν
Βώρου, ὃς ἐκ Τάρνης ἐριβώλακος εἰληλούθειν·
τὸν μὲν ἄρ' Ἰδομενεὺς δουρικλυτὸς ἔγχεϊ μακρῷ
νύξ' ἵππων ἐπιβησόμενον κατὰ δεξιὸν ὦμον·
ἤριπε δ' ἐξ ὀχέων, στυγερὸς δ' ἄρα μιν σκότος εἷλεν.
τὸν μὲν ἄρ' Ἰδομενῆος ἐσύλευον θεράποντες·
υἱὸν δὲ Στροφίοιο Σκαμάνδριον, αἵμονα θήρης,
Ἀτρεΐδης Μενέλαος ἕλ' ἔγχεϊ ὀξυόεντι,
ἐσθλὸν θηρητῆρα· δίδαξε γὰρ Ἄρτεμις αὐτὴ

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36. **ἠιόεντι**, a word of doubtful signification. Of the explanations proposed perhaps the most plausible is that of Göbel (*Lexil.* i. 49), who derives it from a root *ἀϜ*, to make a noise (*αὔειν, ἀυτή*, etc.), through *ἠ-ι-ή* (for *ἀϜ-ι-ή*) = noise, in the sense of the *loud-sounding* river (cf. *δινήεις*); whence also *ἠιών* = the noisy sea-shore. *ἠιόεις* cannot come from *ἠιών* both for phonetic reasons and also because *ἠιών* is always used of the shore of the sea, not of a river.

37. **ἔκλιναν**, as Lat. *inclinare aciem.*

40. **πρώτῳ στρεφθέντι**, *i.e.* turning to flee before all the others.

42. Omitted by A C Townl.

44. **Τάρνη**, *πόλις Λυδίας ἡ νῦν Σάρδεις*, Schol. A. What ground there was for this assertion we cannot say.

46. **ἐπιβησόμενον**: on the question whether this form is really a future see H. G. § 41, where it is pointed out that in some cases the forms in *-σόμην* are used as imperfects; while in § 244 it is called a future. The latter better suits Ψ 379, *αἰεὶ γὰρ δίφρου ἐπιβησομένοισιν ἐίκτην*: compare λ 608, *αἰεὶ βαλέοντι ἐοικώς*. If it means "as he was about to mount," it is one of the few cases in H. where the fut. part. is used otherwise than predicatively with a verb of motion. See H. G. § 244. The words **ἤριπε ἐξ ὀχέων** do not afford any criterion, as they might be used of one who, as about to mount, had one foot in the chariot.

48. **θεράποντες**, here "retainers" in the wider sense; generally each hero has only one *θεράπων*, an immediate personal attendant or "squire," who in the case of Idomeneus is Meriones.

49. **αἵμονα**, a word of doubtful meaning and derivation. Eur. *Hec.* 90 evidently took it to mean "bloody," which will not suit here (Aesch. *Supp.* 847 is hopelessly corrupt). It seems natural to connect it with *αἱμύλος*, and translate "wily in the chase," but no satisfactory etymology of either word has been given.

50. **ὀξυόεις** : *ὀξύς* : : *φαιδιμόεις* : *φαίδιμος*. According to Göbel (*de Epith. Hom. in -εις desinentibus*) all forms in *-εις* are derived from substantives, and thus these two words must come from the neuter of the adj. used substantively: *ὀξυόεις* = furnished with an *ὀξύ*, *i.e.* sharp point: *φαιδιμόεις* = endued with *φαίδιμα*, *i.e.* gleaming armour. One old derivation was from *ὀξύη*, "made of beechwood," but the termination *-εις* never indicates material; and the spears of Homer are always made, not of beech, but of ash (but see Eur. *Her.* 727, *τεύχη κόμιζε, χειρὶ δ' ἔνθες ὀξύην*).

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βάλλειν ἄγρια πάντα, τά τε τρέφει οὔρεσιν ὕλη.
ἀλλ' οὔ οἱ τότε γε χραῖσμ' Ἄρτεμις ἰοχέαιρα,
οὐδὲ ἑκηβολίαι, ᾗσιν τὸ πρίν γε κέκαστο·
ἀλλά μιν Ἀτρεΐδης δουρικλειτὸς Μενέλαος
πρόσθεν ἕθεν φεύγοντα μετάφρενον οὔτασε δουρὶ
[ὤμων μεσσηγύς, διὰ δὲ στήθεσφιν ἔλασσεν.]
ἤριπε δὲ πρηνής, ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ.
Μηριόνης δὲ Φέρεκλον ἐνήρατο, Τέκτονος υἱὸν
Ἁρμονίδεω, ὃς χερσὶν ἐπίστατο δαίδαλα πάντα
τεύχειν· ἔξοχα γάρ μιν ἐφίλατο Παλλὰς Ἀθήνη·
ὃς καὶ Ἀλεξάνδρῳ τεκτήνατο νῆας ἐίσας
ἀρχεκάκους, αἳ πᾶσι κακὸν Τρώεσσι γένοντο
οἷ τ' αὐτῷ, ἐπεὶ οὔ τι θεῶν ἐκ θέσφατα ᾔδη.
τὸν μὲν Μηριόνης, ὅτε δὴ κατέμαρπτε διώκων,
βεβλήκει γλουτὸν κάτα δεξιόν· ἡ δὲ διαπρὸ
ἀντικρὺς κατὰ κύστιν ὑπ' ὀστέον ἤλυθ' ἀκωκή.
γνὺξ δ' ἔριπ' οἰμώξας, θάνατος δέ μιν ἀμφεκάλυψεν.
Πήδαιον δ' ἄρ' ἔπεφνε Μέγης, Ἀντήνορος υἱόν,
ὅς ῥα νόθος μὲν ἔην, πύκα δ' ἔτρεφε δῖα Θεανώ,

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53. Zenod. here had the remarkable reading *χραῖσμεν θανάτοιο πέλωρα*, which he can hardly have invented; for a somewhat similar use of *πέλωρα* we might compare B 321, *δεινὰ πέλωρα θεῶν*, "dire portents," and as the word in H. is always used of living creatures it may be paralleled by *κῆρες θανάτοιο*, B 302. It is a serious question if this is not a case where "faciliori lectioni praestat difficilior."

57. Omitted (or supplied by a later hand) in the best MSS.

59. **Τέκτονος** seems to be a proper name derived from its owner's calling, like Τυχίος H 220, *Δαίδαλος*, Βουκολίων Z 22, Φήμιος Τερπιάδης the minstrel, χ 330. So the name of the father Ἅρμων means the joiner. In θ 114 we have the patronymic Τεκτονίδης. **ὃς** in 60 and 62 no doubt refers to the principal person, Phereklos; so that the craft is represented as hereditary in three generations.

60. **δαίδαλα,** always a subst. in H., the adj. being *δαιδάλεος*.

63. Herodotos was obviously thinking of this line when he said of the ships which the Athenians sent at the request of Aristagoras to help the Ionians against the Persians, *αὗται αἱ νῆες ἀρχὴ κακῶν ἐγένοντο Ἕλλησί τε καὶ βαρβάροισι*, v. 97.

64. Schol. A, *ἀθετεῖται, ὅτι οὐχ ὑγιῶς ἐξενήνοχεν, αἳ πᾶσι κακὸν Τρώεσσι γένοντο ἑαυτῷ τε. ἔδει γὰρ αὐτῷ τε. ἡ δὲ οἷ ὀρθοτονεῖται νῦν διὰ τὴν ἀρχήν.* This scholion contains two different views: the first—down to *αὐτῷ τε*—is that of Aristonikos and Ar., that *οἱ* standing at the beginning of the line must be orthotone and therefore reflexive; but that the reflexive sense is inadmissible here, because the subject of the clause is *νῆες*; hence the line must be spurious. The second opinion is probably that of Herodianus, that the *οἱ* is really anaphoric, not reflexive (= *αὐτῷ*, not *ἑαυτῷ*), but that it is orthotone because it stands at the beginning of the line (*διὰ τὴν ἀρχήν*). The latter view is taken by La Roche (H. U. 141). It is however possible to take *οἱ αὐτῷ* as reflexive = *sibi ipsi*, *i.e.* to Phereklos, who is the subject of the principal sentence though not of the relative clause. This view is that taken in H. G. § 253, *q.v.* Schol. A says, *Ἑλλάνικός φησι χρησμὸν δοθῆναι τοῖς Τρωσὶν ἀπέχεσθαι μὲν ναυτιλίας, γεωργίᾳ δὲ προσέχειν, μὴ τῇ θαλάσσῃ χρώμενοι ἀπολέσωσιν ἑαυτούς τε καὶ τὴν πόλιν.* Observe that *θεῶν ἐκ* goes closely with *θέσφατα*.

70. **Θεανώ**, see Z 298, Λ 224. Paley compares Eur. *Andr.* 224, *καὶ μαστὸν*

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ἶσα φίλοισι τέκεσσι, χαριζομένη πόσεϊ ᾧ.
τὸν μὲν Φυλεΐδης δουρικλυτὸς ἐγγύθεν ἐλθὼν
βεβλήκει κεφαλῆς κατὰ ἰνίον ὀξέϊ δουρί·
ἀντικρὺς δ' ἀν' ὀδόντας ὑπὸ γλῶσσαν τάμε χαλκός.
ἤριπε δ' ἐν κονίῃ, ψυχρὸν δ' ἕλε χαλκὸν ὀδοῦσιν.
  Εὐρύπυλος δ' Εὐαιμονίδης Ὑψήνορα δῖον,
υἱὸν ὑπερθύμου Δολοπίονος, ὅς ῥα Σκαμάνδρου
ἀρητὴρ ἐτέτυκτο, θεὸς δ' ὣς τίετο δήμῳ,
τὸν μὲν ἄρ' Εὐρύπυλος Εὐαίμονος ἀγλαὸς υἱὸς
πρόσθεν ἕθεν φεύγοντα μεταδρομάδην ἔλασ' ὦμον
φασγάνῳ ἀΐξας, ἀπὸ δ' ἔξεσε χεῖρα βαρεῖαν.
αἱματόεσσα δὲ χεὶρ πεδίῳ πέσε· τὸν δὲ κατ' ὄσσε
ἔλλαβε πορφύρεος θάνατος καὶ μοῖρα κραταιή.
  ὣς οἱ μὲν πονέοντο κατὰ κρατερὴν ὑσμίνην·
Τυδεΐδην δ' οὐκ ἂν γνοίης ποτέροισι μετείη,
ἠὲ μετὰ Τρώεσσιν ὁμιλέοι ἦ μετ' Ἀχαιοῖς.
θῦνε γὰρ ἂμ πεδίον ποταμῷ πλήθοντι ἐοικὼς
χειμάρρῳ, ὅς τ' ὦκα ῥέων ἐκέδασσε γεφύρας·
τὸν δ' οὔτ' ἄρ τε γέφυραι ἐεργμέναι ἰσχανόωσιν,
οὔτ' ἄρα ἕρκεα ἴσχει ἀλωάων ἐριθηλέων
ἐλθόντ' ἐξαπίνης, ὅτ' ἐπιβρίσῃ Διὸς ὄμβρος·

ἤδη πολλάκις νόθοισι σοῖς ἐπέσχον, ἵνα σοι μηδὲν ἐνδοίην πικρόν.

73. **ἰνίον**, the great tendon at the back of the neck which holds the head upright; Ξ 495. The blow was thus given from behind.

74. **ὑπὸ τάμε**, cut away at the root.

77. **ὅς**, Dolopion, not Hypsenor; for the priests do not appear ever to fight in H. **ἀρητήρ**, cf. Φ 131 for the worship paid to the river-god Skamandros.

81. **χεῖρα** = arm, as often.

83. **πορφύρεος**, dark; used of what we call the "cold" colours, from blue to violet. Cf. Υ 418, *νεφέλη δέ μιν ἀμφεκάλυψε κυανέη*. Thus the metaphor may be taken from the approach of a thunder-cloud.

85. **οὐκ ἂν γνοίης**, cf. Γ 220.

88. **χειμάρρῳ**, explained by Ameis to mean "flowing from *snow*," *i.e.* at the melting of the snow on the mountains. For **ἐκέδασσε** Naber and Nauck conj. **ἐκέασσε**, which certainly seems more in place, though the former may be used of a stream carrying away the fragments of the causeways.

89. **ἐεργμέναι**, (so MSS.) "fenced close," drawn so as to make a fence to the stream. The **γέφυραι** are evidently here embankments along the sides of the torrents; and this, not "bridge," seems to be the regular meaning of the word in H. This is Fäsi's explanation, and it is sufficiently defended, perhaps, by Π 481, *φρένες ἔρχαται ἀμφ' ἀδινὸν κῆρ*, the midriff forms a fence about the heart. Compare also Vergil, *Aen.* ii. 497 "oppositas evicit gurgite moles (spumeus amnis"). Most editors have adopted Ar.'s reading **ἐερμέναι**, which is explained either "joined together in long lines," or "bound" in the sense of *πυκινῶς ἀραρυῖαι*. Neither of these is very satisfactory; *εἴρω* always means "to connect together by a rope or string" (cf. ο 460, σ 296 *ὅρμον χρύσεον, ἠλέκτροισιν ἐερμένον*, "strung with amber beads"), and the transition from this to the sense required for the text is not very simple. There is still another alternative, to read *ἐέργμεναι* (with at least one MS., the *Codex Mori*, though this is of no importance), as an infin.; "the dams do not hold it back, so as to keep it within bounds."

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πολλὰ δ' ὑπ' αὐτοῦ ἔργα κατήριπε κάλ' αἰζηῶν.
ὣς ὑπὸ Τυδεΐδῃ πυκιναὶ κλονέοντο φάλαγγες
Τρώων, οὐδ' ἄρα μιν μίμνον πολέες περ ἐόντες.
τὸν δ' ὡς οὖν ἐνόησε Λυκάονος ἀγλαὸς υἱὸς
θύνοντ' ἂμ πεδίον πρὸ ἕθεν κλονέοντα φάλαγγας,
αἶψ' ἐπὶ Τυδεΐδῃ ἐτιταίνετο καμπύλα τόξα,
καὶ βάλ' ἐπαΐσσοντα, τυχὼν κατὰ δεξιὸν ὦμον,
θώρηκος γύαλον· διὰ δ' ἔπτατο πικρὸς ὀιστός,
ἀντικρὺς δὲ διέσχε, παλάσσετο δ' αἵματι θώρηξ.
τῷ δ' ἐπὶ μακρὸν ἄυσε Λυκάονος ἀγλαὸς υἱός·
"ὄρνυσθε, Τρῶες μεγάθυμοι, κέντορες ἵππων·
βέβληται γὰρ ἄριστος Ἀχαιῶν, οὐδέ ἕ φημι
δήθ' ἀνσχήσεσθαι κρατερὸν βέλος, εἰ ἐτεόν με
ὦρσεν ἄναξ Διὸς υἱὸς ἀπορνύμενον Λυκίηθεν."
ὣς ἔφατ' εὐχόμενος· τὸν δ' οὐ βέλος ὠκὺ δάμασσεν,
ἀλλ' ἀναχωρήσας πρόσθ' ἵπποιιν καὶ ὄχεσφιν
ἔστη, καὶ Σθένελον προσέφη Καπανήιον υἱόν·
"ὄρσο, πέπον Καπανηιάδη, καταβήσεο δίφρου,
ὄφρα μοι ἐξ ὤμοιο ἐρύσσῃς πικρὸν ὀιστόν."
ὣς ἄρ' ἔφη, Σθένελος δὲ καθ' ἵππων ἆλτο χαμᾶζε,
πὰρ δὲ στὰς βέλος ὠκὺ διαμπερὲς ἐξέρυσ' ὤμου·
αἷμα δ' ἀνηκόντιζε διὰ στρεπτοῖο χιτῶνος.

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92. **ἔργα,** agricultural works, especially tilled fields; see B 751.

95. **Λυκάονος υἱός,** Pandaros, see Δ 89, etc.

100. **διέσχε,** held on its way through, cf. N 519, *δι' ὤμου δ' ὄβριμον ἔγχος ἔσχε.*

105. **Λυκίηθεν,** see B 824, Δ 103, 119. The occurrence of the name Lykia on the Hellespont side by side with the more famous country in the S., is one of numerous cases where the same tribe name is found in widely separated districts; the presence of Gauls in Asia Minor is an instance where we happen to know the explanation. The only strange thing here is that the Trojan Lykians disappear at the end of the episode of Pandaros (296) to be succeeded by those of Sarpedon in 471, without any note of the change, unless it be in 479, *τηλοῦ γὰρ Λυκίη Ξάνθῳ ἐπὶ δινήεντι,* which may be meant to distinguish the two countries. It is possible, as Giseke has supposed, that the only Lykians of the original tale of Troy were those of Pandaros, and that the occurrence of the name gave an opportunity for the introduction of famous heroes like Sarpedon and Glaukos; but the supposition is incapable of proof.

109. **πέπον** is here evidently not a term of reproach (*v.* B 235), but merely a form of courteous address. Cf. Z 55, I 252. **καταβήσεο,** cf. 46.

112. **διαμπερές,** right through the wound, in order not to have to pull the barbs backwards; the shaft of the arrow is of course cut off. Cf. Δ 213 for the opposite process; the barbs not being buried in the flesh the arrow is pulled out backwards. It is not clear whether Sthenelos took off the back-plate of the *θώρηξ,* or whether, as is perhaps more probable, the back and front plates did not exactly correspond, so that an arrow piercing the front of the cuirass might yet not meet the back-plate.

113. **στρεπτοῖο χιτῶνος**; in the *Journal of Hell. Studies,* iv. p. 81, I have endeavoured to show that this means a pleated doublet; *i.e.* a sort of shirt made thick, like a Highlander's kilt, in

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δὴ τότ' ἔπειτ' ἠρᾶτο βοὴν ἀγαθὸς Διομήδης·
" κλῦθί μοι, αἰγιόχοιο Διὸς τέκος, ἀτρυτώνη,
εἴ ποτέ μοι καὶ πατρὶ φίλα φρονέουσα παρέστης
δηίῳ ἐν πολέμῳ, νῦν αὖτ' ἐμὲ φῖλαι, Ἀθήνη·
δὸς δέ τέ μ' ἄνδρα ἑλεῖν καὶ ἐς ὁρμὴν ἔγχεος ἐλθεῖν,
ὅς μ' ἔβαλε φθάμενος καὶ ἐπεύχεται, οὐδέ μέ φησιν
δηρὸν ἔτ' ὄψεσθαι λαμπρὸν φάος ἠελίοιο."
ὣς ἔφατ' εὐχόμενος, τοῦ δ' ἔκλυε Παλλὰς Ἀθήνη,
γυῖα δ' ἔθηκεν ἐλαφρά, πόδας καὶ χεῖρας ὕπερθεν·
ἀγχοῦ δ' ἱσταμένη ἔπεα πτερόεντα προσηύδα·
" θαρσῶν νῦν, Διόμηδες, ἐπὶ Τρώεσσι μάχεσθαι·
ἐν γάρ τοι στήθεσσι μένος πατρώιον ἧκα
ἄτρομον, οἷον ἔχεσκε σακέσπαλος ἱππότα Τυδεύς·
ἀχλὺν δ' αὖ τοι ἀπ' ὀφθαλμῶν ἕλον, ἣ πρὶν ἐπῆεν,
ὄφρ' εὖ γιγνώσκῃς ἠμὲν θεὸν ἠδὲ καὶ ἄνδρα.
τῷ νῦν, αἴ κε θεὸς πειρώμενος ἐνθάδ' ἵκηται,

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order to save the skin from the hard metal θώρηξ. It is quite natural that the spirting up of the blood through this, and not through the hole in the breastplate, should be mentioned, though of course both are meant; for the χιτών would be the first obstacle that would tend to stop the stream, and also the most effective, as it would act as a sort of bandage. Hence it is mentioned to show the violence of the bleeding which passed even through this. According to the old interpreters στρεπτός meant either "woven"—a sense which cannot be got out of the word or its use—or else, and this was apparently the view of Aristarchos, a "coat of mail," chain or scale armour; but this is untenable, as not only is such armour not mentioned in H. at all, but in this passage the γύαλον implies the very opposite, a cuirass made of solid plates of metal. The latter objection is also fatal to Ameis-Hentze's theory, that it was a shoulder-piece of leather covered with pieces of metal, if indeed such a shoulder-piece could be called χιτών at all. Cf. also Φ 31.

115. **μοι**, so best MSS., and in a few other passages, Κ 278, etc.: La R. μευ on the analogy of Α 37, etc. But the ethic dat. may be defended by Ω 335 ἔκλυες ᾧ κ' ἐθέλῃσθα, Π 516 ἀκούειν ἀνέρι κηδομένῳ, and in Theog. 4, 13, Solon 13, 2: all cases of a god hearkening to prayer. **ἀτρυτώνη**, Β 157.

116. **μοι** and **πατρί** of course go together, "my father," in contrast to the emphatic ἐμέ.

117. **φῖλαι**: this middle aor. is only used of the love shown to mortals by gods, see 61, Κ 280, Τ 304. There were variants φίλαι and φίλε', but the text is clearly better.

118. **δὸς δέ τέ μ'** appears to be the reading of all MSS.: but Schol. A mentions a variant apparently accepted by Herodianus (and possibly also Ar., *v.* Schol. A on Ο 119), τόνδε τέ μ'. This is accepted by Fäsi and Am.-H. on the ground that δός is a gloss to explain the construction of the acc. and infin., which is sufficiently supported by Β 413. **ἑλεῖν** ("to kill" as usual) is put first by a slight "prothysteron": cf. Α 251, τράφεν ἠδ' ἐγένοντο. The change of subject in ἐλθεῖν is rather violent: hence van Herwerden thinks, plausibly enough, that the original form of the line was ἐς ὁρμὴν F' (*i.e.* ἑ) ἔγχεος.

126. **σακέσπαλος** is proparoxytone though the verbal element of the compound is employed in a transitive sense: the converse is the case with μιαιφόνος.

128. The subj. **γιγνώσκῃς** is undoubtedly right after ἕλον, because the object of the past action is still future: H. G. § 298, 2. The MS. authority, which in such a question is of little weight, is in favour of γιγνώσκοις.

129. **πειρώμενος**, making trial of thee, 220, etc.

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μή τι σύ γ' ἀθανάτοισι θεοῖς ἀντικρὺ μάχεσθαι
τοῖς ἄλλοις· ἀτὰρ εἴ κε Διὸς θυγάτηρ Ἀφροδίτη
ἔλθῃσ' ἐς πόλεμον, τήν γ' οὐτάμεν ὀξέι χαλκῷ."
ἡ μὲν ἄρ' ὣς εἰποῦσ' ἀπέβη γλαυκῶπις Ἀθήνη,
Τυδεΐδης δ' ἐξαῦτις ἰὼν προμάχοισιν ἐμίχθη·
καὶ πρίν περ θυμῷ μεμαὼς Τρώεσσι μάχεσθαι,
δὴ τότε μιν τρὶς τόσσον ἕλεν μένος, ὥς τε λέοντα,
ὅν ῥά τε ποιμὴν ἀγρῷ ἐπ' εἰροπόκοις ὀίεσσιν
χραύσῃ μέν τ' αὐλῆς ὑπεράλμενον, οὐδὲ δαμάσσῃ·
τοῦ μέν τε σθένος ὦρσεν, ἔπειτα δέ τ' οὐ προσαμύνει,
ἀλλὰ κατὰ σταθμοὺς δύεται, τὰ δ' ἐρῆμα φοβεῖται·
αἱ μέν τ' ἀγχιστῖναι ἐπ' ἀλλήλῃσι κέχυνται,

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130. **ἀντικρύ** is found with the last syllable short only here and 819, and may be counted among the linguistic peculiarities of the passages dealing with the wounding of the gods.

132. For **οὐτάμεν** (*present* infin.) Zenod. read *οὐτάσαι*, the aor. infin.

135. **μεμαώς**, a *nominativus pendens*, the construction being changed in the following line, cf. Z 510. **καί** is here probably not "and," but is to be taken closely with **περ**, as elsewhere when the two words occur together; the line being thus added asyndetically in explanation of 134. For *καὶ . . . περ* at the beginning of a sentence see *υ* 271, *καὶ χαλεπόν περ ἐόντα δεχώμεθα μῦθον, Ἀχαιοί*. In all other instances *καί περ* *follows* the principal verb. Hence many edd. place the comma after *ἐμίχθη*, and the colon after *μάχεσθαι*, so that *μεμαώς* agrees with *Τυδεΐδης* in 134. But this gives an entirely false antithesis; Diomedes does not return to the battle *although*, but *because*, he was eager before.

137. **ἀγρῷ**, *i.e.* away from the habitations of men.

138. **χραύσῃ**, conn. with *χρά(F)ω*, *ε* 396, Π 352, Φ 369. The exact relations of the word are doubtful, but it is perhaps allied to Skt. *gharsh*, which implies a root *ghar*, to prick, tear, scratch, whence *χαράσσω*, *χηραμός*, and others; a discussion of the family by Prof. Postgate will be found in *Amer. Journal of Phil.* iii. p. 335, where however this word is not mentioned. Ahrens (*Beitr. zur Gr. und Lat. Etym.* i. 7) would separate *χραύω* from *ἔχραε* altogether, and explains it to mean "struck," comparing Herod. vi. 75, *ἐνέχραυεν ἐς τὸ πρόσωπον τὸ σκῆπτρον*, and Hesych. **χραύσῃ**· *καταξύσῃ, πλήξῃ*. **αὐλῆς** here = the wall of the steading; from 140 it would seem that the stalls are regarded as arranged, with the shepherds' huts, around a courtyard: cf. Σ 589, from which it is clear that such a "sheep-station" must have been rather extensive.

140. As the line stands **τά** must be the subject, "they (the sheep) are put to flight, being left alone." The change from the fem. *ὀίεσσιν* to the neuter, and then immediately back to the fem. *αἱ*, is however very harsh, far more so than in the passages which are quoted as parallel: Π 353 *μήλων . . . αἵ τε*, Λ 244 *χίλια . . . αἶγας ὁμοῦ καὶ ὄϊς, τά οἱ ἄσπετα ποιμαίνοντο*, Φ 167 *τῷ δ' ἑτέρῳ . . . ἣ δέ*. H. moreover elsewhere uses *ἐρῆμος* (this is the traditional Epic accentuation) only of places. If we neglected the canon of Ar., that *φοβεῖσθαι* means *fugere* not *timere*, we might translate "the desert places are afraid" at the sound of the onset, but this is not a Homeric thought. Others (*e.g.* Döderlein) make the shepherd subject of *φοβεῖται*, "he flies from the open places," *i.e.* the courtyard; but this sense of *ἐρῆμος* is unnatural, and the construction of *φοβεῖσθαι* is hardly supported by the only other passage in which it is used of flying from a pursuer, Χ 250, *οὔ σ' ἔτι, Πηλέος υἱέ, φοβήσομαι.*

141. **ἀγχιστῖναι**, elsewhere only with *ἔπιπτον* (Ρ 361, *χ* 118, *ω* 181, 449), are thrown down in heaps. The MSS. read *ἀγχηστῖναι* perhaps on the analogy of *προμνηστῖναι*, λ 233, but the word is evidently a secondary formation from *ἄγχιστος*.

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αὐτὰρ ὁ ἐμμεμαὼς βαθέης ἐξάλλεται αὐλῆς·
ὣς μεμαὼς Τρώεσσι μίγη κρατερὸς Διομήδης.
ἔνθ' ἕλεν Ἀστύνοον καὶ Ὑπείρονα ποιμένα λαῶν,
τὸν μὲν ὑπὲρ μαζοῖο βαλὼν χαλκήρεϊ δουρί,
τὸν δ' ἕτερον ξίφεϊ μεγάλῳ κληῖδα παρ' ὦμον
πλῆξ', ἀπὸ δ' αὐχένος ὦμον ἐέργαθεν ἠδ' ἀπὸ νώτου.
τοὺς μὲν ἔασ', ὁ δ' Ἄβαντα μετῴχετο καὶ Πολύιδον,
υἱέας Εὐρυδάμαντος ὀνειροπόλοιο γέροντος,
τοῖς οὐκ ἐρχομένοις ὁ γέρων ἐκρίνατ' ὀνείρους,
ἀλλά σφεας κρατερὸς Διομήδης ἐξενάριξεν.
βῆ δὲ μετὰ Ξάνθον τε Θόωνά τε Φαίνοπος υἷε,
ἄμφω τηλυγέτω, ὁ δ' ἐτείρετο γήραϊ λυγρῷ,
υἱὸν δ' οὐ τέκετ' ἄλλον ἐπὶ κτεάτεσσι λιπέσθαι.
ἔνθ' ὅ γε τοὺς ἐνάριζε, φίλον δ' ἐξαίνυτο θυμὸν
ἀμφοτέρω, πατέρι δὲ γόον καὶ κήδεα λυγρὰ
λεῖπ', ἐπεὶ οὐ ζώοντε μάχης ἐκνοστήσαντε
δέξατο· χηρωσταὶ δὲ διὰ κτῆσιν δατέοντο.

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142. **ἐμμεμαώς** answers to *μεμαώς* in 135: the lion, like Diomedes, is only the more aroused by the wound, cf. P 735. Bentley, feeling some difficulty in the conjunction of *ἐμμεμαώς* with the *retreat* implied in *ἐξάλλεται*, conj. *ἐμματέως*, cf. 836; but the inconsistency, which is not perhaps very serious, lies in the word *ἐξάλλεται*, as the simile depends entirely on *μεμαώς*. **βαθέης**: we should use the converse "high," as ι 239, *βαθείης ἔνδοθεν αὐλῆς*.

147. **πλῆξε**, a change from the participial construction, as Γ 80. **ἐέργαθεν**, so Λ 437.

150. This line is susceptible of two different interpretations: (a) "the old man interpreted no dreams for them when they were coming (to Troy)," *i.e.* had he foreseen their fate he would have kept them from the war; (b) "they came not back for the old man to interpret dreams for them." Though the second has found defenders, yet there can be little doubt that the first is preferable. The use of *ἐρχόμενος* is exactly the same as in 198; and the sense is quite what is wanted, though the next line is added in a way which is not usual in Homer, as we should have expected to find it explicitly stated, "if he had they would not have been killed." But in the second alternative the mention of the discerning of dreams seems quite otiose, unless we are prepared to suppose that the old man thought that a specimen of his peculiar skill would be the best welcome for his returning sons. A third possibility is given by the Schol. A, "their father prophesied to them that they would not come back." But even if such a construction of the participle could be admitted it would still remain a fatal objection that we should want a future, not a present.

153. **τηλυγέτω**, see Γ 175; it is obvious here that the word cannot mean "*only* child."

158. Cf. Hes. *Theog.* 606, *ἀποφθιμένου δὲ διὰ κτῆσιν δατέονται χηρωσταί.* The general meaning of the word *χηρωσταί* is sufficiently evident from the context, "inheritors of the bereaved," *i.e.* the next-of-kin, *οἱ μακρόθεν συγγενεῖς* (Hesych.). The form of the word however is not so easily explicable; it should have an active sense, perhaps originally "those who divided up the estate of the bereaved" for distribution among the tribe at large. But we have no evidence whether in Homeric days the reversion of property (*i.e.* chattels, not land) belonged to the family or the tribe; nor does the word itself recur, except in the two passages named, and in Qu. Smyrnaeus.

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ἔνθ' υἷας Πριάμοιο δύω λάβε Δαρδανίδαο
εἰν ἑνὶ δίφρῳ ἐόντας, Ἐχέμμονά τε Χρομίον τε.
ὡς δὲ λέων ἐν βουσὶ θορὼν ἐξ αὐχένα ἄξῃ
πόρτιος ἠὲ βοός, ξύλοχον κάτα βοσκομενάων,
ὣς τοὺς ἀμφοτέρους ἐξ ἵππων Τυδέος υἱὸς
βῆσε κακῶς ἀέκοντας, ἔπειτα δὲ τεύχε' ἐσύλα·
ἵππους δ' οἷς ἑτάροισι δίδου μετὰ νῆας ἐλαύνειν.
τὸν δ' ἴδεν Αἰνείας ἀλαπάζοντα στίχας ἀνδρῶν,
βῆ δ' ἴμεν ἄν τε μάχην καὶ ἀνὰ κλόνον ἐγχειάων
Πάνδαρον ἀντίθεον διζήμενος, εἴ που ἐφεύροι.
εὗρε Λυκάονος υἱὸν ἀμύμονά τε κρατερόν τε,
στῆ δὲ πρόσθ' αὐτοῖο ἔπος τέ μιν ἀντίον ηὔδα·
"Πάνδαρε, ποῦ τοι τόξον ἰδὲ πτερόεντες ὀϊστοὶ
καὶ κλέος; ᾧ οὔ τίς τοι ἐρίζεται ἐνθάδε γ' ἀνήρ,
οὐδέ τις ἐν Λυκίῃ σέο γ' εὔχεται εἶναι ἀμείνων.
ἀλλ' ἄγε τῷδ' ἔφες ἀνδρὶ βέλος, Διὶ χεῖρας ἀνασχών,
ὅς τις ὅδε κρατέει καὶ δὴ κακὰ πολλὰ ἔοργεν
Τρῶας, ἐπεὶ πολλῶν τε καὶ ἐσθλῶν γούνατ' ἔλυσεν·
εἰ μή τις θεός ἐστι κοτεσσάμενος Τρώεσσιν,
ἱρῶν μηνίσας, χαλεπὴ δὲ θεοῦ ἔπι μῆνις."
τὸν δ' αὖτε προσέειπε Λυκάονος ἀγλαὸς υἱός·
"Αἰνεία, Τρώων βουληφόρε χαλκοχιτώνων,

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162. For **ἠέ** Bentley conj. ἠδέ, on the ground that the point of the simile lies in the *double* slaughter, and hence the plural βοσκομενάων, which must be partitive if we read ἠέ, "from a herd feeding." Zenod. read βουκόλον for πόρτιος, which is not plausible.

164. **κακῶς** seems to go closely with ἀέκοντας, as 698 κακῶς κεκαφηότα θυμόν, β 266 κακῶς ὑπερηνορέοντες.

168-9. See Δ 88-9.

170. **ηὔδα**, only here with double accus., which is however often found with προσηύδα and προσέειπε. We have Ἑρμείαν ἀντίον ηὔδα, ε 28.

171. **ποῦ τοι τόξον**, cf. Ο 440, ποῦ νύ τοι ἰοί; in the next line ᾧ may refer either to τόξον or to κλέος in the sense of "famous skill."

175. **ὅδε**, predicative = here: cf. Υ 117 Αἰνείας ὅδ' ἔβη, α 185 νηῦς δέ μοι ἥδ' ἕστηκεν.

177. **εἰ μή**, "I suppose it is not a god," *i.e.* provided it be not a god.

178. **ἱρῶν μηνίσας**, like εἴ τ' ἄρ' ὅ γ' εὐχωλῆς ἐπιμέμφεται εἴ θ' ἑκατόμβης, Α 65, *q.v.* The exact connexion of the clause **χαλεπὴ . . . μῆνις** is not clear: it may mean "the wrath of a god weighs heavy upon men," or it may go with the preceding, "and the wrath of the god be heavy upon us." The former will give a reason why, if this enemy be a god, it is not well to provoke him further, the latter will explain why a god should condescend to such slaughter. But Ameis-Hentze read, with Ar., ἐπιμῆνις, taking ἐπι- to indicate wrath aimed in a particular direction; on the ground that in all other cases where ἔπι = ἔπεστι it is used of the actual presence of something with a distinct relation to some person. This is a strong argument against taking the clause as a general reflexion; but it leaves untouched the alternative of taking it closely with the preceding εἰ- clause, and perhaps this is the most probable explanation, as ἐπιμῆνις is a compound which can hardly be supported by analogy.

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Τυδεΐδῃ μιν ἐγώ γε δαΐφρονι πάντα ἐΐσκω,
ἀσπίδι γιγνώσκων αὐλώπιδί τε τρυφαλείῃ,
ἵππους τ' εἰσορόων· σάφα δ' οὐκ οἶδ', εἰ θεός ἐστιν.
εἰ δ' ὅ γ' ἀνήρ, ὅν φημι, δαΐφρων Τυδέος υἱός,
οὐχ ὅ γ' ἄνευθε θεοῦ τάδε μαίνεται, ἀλλά τις ἄγχι
ἕστηκ' ἀθανάτων νεφέλῃ εἰλυμένος ὤμους,
ὃς τούτου βέλος ὠκὺ κιχήμενον ἔτραπεν ἄλλῃ.
ἤδη γάρ οἱ ἐφῆκα βέλος, καί μιν βάλον ὦμον
δεξιόν, ἀντικρὺς διὰ θώρηκος γυάλοιο,
καί μιν ἐγώ γ' ἐφάμην Ἀιδωνῆι προϊάψειν,
ἔμπης δ' οὐκ ἐδάμασσα· θεός νύ τίς ἐστι κοτήεις.
ἵπποι δ' οὐ παρέασι καὶ ἅρματα, τῶν κ' ἐπιβαίην·
ἀλλά που ἐν μεγάροισι Λυκάονος ἕνδεκα δίφροι
καλοὶ πρωτοπαγεῖς νεοτευχέες, ἀμφὶ δὲ πέπλοι

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182. There is no distinct trace in H. of the devices borne on shields which play so prominent a part in the *Septem* of Aeschylus, and are frequently represented on vase-paintings; nor of course can the mention of the helmet be taken to indicate anything like the mediaeval crest. But every chieftain would be sure to adopt some peculiarity in the shape of his shield and helmet, in order to be known by his men when his face was concealed. Cf. Λ 526, *εὖ δέ μιν ἔγνων, εὐρὺ γὰρ ἀμφ' ὤμοισιν ἔχει σάκος.* For **αὐλῶπις** and **τρυφάλεια**, see J. H. S. iv. p. 297-8. The former word seems to indicate the helmet with an *αὐλός* (breathing-hole) in the front. As to *τρυφάλεια*, its exact signification can hardly be determined. It may possibly be another form of *τετράφαλος*, from *τετρυ-* = *quadru-*, the first syllable being dropped as in *τράπεζα* for *τετράπεζα*. If the explanation of the *φάλος* given in the paper above quoted is accepted, it will hardly be possible to derive the first syllable from *τρῡ-* to pierce; which is indeed sufficiently improbable on account of the quantity of the *υ*. Others again take it to mean "with *three φάλοι*," as if *τριφάλεια*, but we should then have to assume a very improbable mistake in the tradition, as *τρι-* never becomes *τρυ-* in compounds.

183. **εἰ θεός ἐστιν**, we say "if he is *not* a god"; the words imply a slight disposition to accept the affirmative. Cf. *τίς δ' οἶδ' εἴ κέ ποτέ σφι βίας ἀποτίσεται ἐλθών*, γ 216. Ar. needlessly athetized the line, on the ground that Pandaros has really no doubt. But the very next words obviously imply at least a rhetorical uncertainty.

187. (*ἡ διπλῆ περιεστιγμένη*) *ὅτι Ζηνόδοτος ἠθέτηκεν αὐτόν. οὐ γὰρ ἐτράπετο ἄλλῃ τὸ βέλος, ἀλλ' ἔτυχεν αὐτοῦ. οὐ λέγει δὲ ὅτι καθόλου ἀπέτυχεν, ἀλλ' ὅτι ἐπὶ καίριον τόπον φερόμενον παρέτρεψεν.* But this explanation seems forced, and most edd. agree with Zenod. in rejecting the line. Nor is it a satisfactory resource to take *ἔτραπεν ἄλλῃ* as = brought to naught; such a derived sense of *ἄλλος* is rather Attic than Homeric, and is not sufficiently supported by Α 120. For the gen. **τούτου**, "away from him," we may compare *πάλιν τράπεθ' υἱος ἑοῖο*, Σ 138. **κιχήμενον**, just as it was reaching him.

190. **Ἀιδωνῆι προϊάψειν**, as *Ἄιδι προΐαψεν*, Α 3. The form occurs again only Υ 61; it is not Pindaric, but appears rather to be a word of the tragedians, as Mr. Paley says. This line may belong to the interpolations of which this speech seems to have suffered several.

194. **πρωτοπαγεῖς**, generally explained "joined together for the first time," *i.e.* newly made. Cf. Ω 267. In θ 35 we have *νῆα πρωτόπλοον*, which is also translated "making her first voyage." But this is a doubtful compliment to a ship; the alternative, "a first-rate sailor," suits the context better, and so here "of first-rate build," *primarie compacti* (Döderl.), avoids the awkward tautology with *νεοτευχέες* which made Zenod. athetize the line. Unfortunately neither the simple *πρῶτος* nor any of its compounds seems to involve the pregnant meaning of

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πέπτανται· παρὰ δέ σφιν ἑκάστῳ δίζυγες ἵπποι
ἑστᾶσι κρῖ λευκὸν ἐρεπτόμενοι καὶ ὀλύρας.
ἦ μέν μοι μάλα πολλὰ γέρων αἰχμητὰ Λυκάων
ἐρχομένῳ ἐπέτελλε δόμοις ἔνι ποιητοῖσιν·
ἵπποισίν μ' ἐκέλευε καὶ ἅρμασιν ἐμβεβαῶτα
ἀρχεύειν Τρώεσσι κατὰ κρατερὰς ὑσμίνας·
ἀλλ' ἐγὼ οὐ πιθόμην, ἦ τ' ἂν πολὺ κέρδιον ἦεν,
ἵππων φειδόμενος, μή μοι δευοίατο φορβῆς
ἀνδρῶν εἰλομένων, εἰωθότες ἔδμεναι ἄδην.
ὣς λίπον, αὐτὰρ πεζὸς ἐς Ἴλιον εἰλήλουθα,
τόξοισιν πίσυνος· τὰ δέ μ' οὐκ ἄρ' ἔμελλον ὀνήσειν.
ἤδη γὰρ δοιοῖσιν ἀριστήεσσιν ἐφῆκα,
Τυδεΐδῃ τε καὶ Ἀτρεΐδῃ, ἐκ δ' ἀμφοτέροιιν
ἀτρεκὲς αἷμ' ἔσσευα βαλών, ἤγειρα δὲ μᾶλλον.
τῷ ῥα κακῇ αἴσῃ ἀπὸ πασσάλου ἀγκύλα τόξα
ἤματι τῷ ἑλόμην, ὅτε Ἴλιον εἰς ἐρατεινὴν
ἡγεόμην Τρώεσσι, φέρων χάριν Ἕκτορι δίῳ.
εἰ δέ κε νοστήσω καὶ ἐσόψομαι ὀφθαλμοῖσιν

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primarius; so that we have to acquiesce in the ordinary explanation. The same ambiguity is found in *πρωτόπλους*, Eur. *Hel.* 1531. (Compounds of *πρῶτος* are very uncommon in classical Greek.)

195. For the practice of covering chariots with cloths, when not in use, cf. B 777.

200. For the name **Τρῶες** as belonging to the people of Pandaros see B 826, and for the dat. B 345.

202. For the crowding within the city walls compare Σ 286-7.

203. **ἄδην** only here with ᾱ, though we have *ἀδήσειε*, *ἀδηκότες*, etc. This may probably be an instance of the power of the ictus alone to lengthen a syllable. Hence the old variant *ἄδδην*. Al. *ἄδην*.

208. **ἀτρεκές**: this simple form recurs in H. only π 245, *οὔτ' ἂρ δεκὰς ἀτρεκὲς οὔτε δύ' οἶαι*, where it is an adverb; the form *ἀτρεκέως* is of course familiar. The original meaning of the word is not certain; if it be conn. with *τρέπω* (Curt. *Gr. Et.* no. 633) and mean "directly," "not swerving from the straight line," it can here hardly be an epithet of *αἷμα*. On the other hand it cannot be taken with *βαλών*, which is too far off, and does not require an adv. to qualify it, as of itself it implies "hitting the mark." (*ὅτι* **τρώσας**, *καὶ οὐ ῥίψας ἁπλῶς τὸ βέλος.*) We must therefore take it with *ἔσσευα*, "I *truly*, *surely*, brought forth blood." So Schol. B, *ἀντὶ τοῦ ἀτρεκέως εἶδον αὐτὸ, οὐκ ἠπάτημαι.* But 206-8, which contain a feeble repetition of 188-191, are almost certainly interpolated for the sake of the allusion to the *Ὁρκίων σύγχυσις*, an episode which is evidently unknown to the author of this book, who otherwise could not have failed to allude to it again (see introduction to Δ).

209. **κακῇ αἴσῃ**, A 418. **ἀπὸ πασσάλου**, cf. φ 53, Penelope *ἔνθεν ὀρεξαμένη ἀπὸ πασσάλου αἴνυτο τόξον.*

212-216 are to be compared with π 99-103, where 214 is not only repeated, but stands also in exactly the same position, as an apodosis with *two* protases, one preceding, the other following. The former (*εἴ κε* with fut. indic.) makes an assumption, "I assume that I shall return." The second, *εἰ* with opt., is concessive, "admitting I did not burn my bow." There is no "attraction" of the mood to that of the wish, though we might have equally had the second condition stated as an assumption, not as a concession, cf. B 259 (*q.v.*), *μηκέτι . . . εἴην, εἰ μὴ . . . δύσω.* See Lange, EI, p. 461. Some take *νοστήσω* and *ἐσόψομαι* as aor. subjunctives, referring, for another instance of an aor.

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πατρίδ' ἐμὴν ἄλοχόν τε καὶ ὑψερεφὲς μέγα δῶμα,
αὐτίκ' ἔπειτ' ἀπ' ἐμεῖο κάρη τάμοι ἀλλότριος φώς,
εἰ μὴ ἐγὼ τάδε τόξα φαεινῷ ἐν πυρὶ θείην
χερσὶ διακλάσσας· ἀνεμώλια γάρ μοι ὀπηδεῖ."
τὸν δ' αὖτ' Αἰνείας Τρώων ἀγὸς ἀντίον ηὔδα·
" μὴ δὴ οὕτως ἀγόρευε· πάρος δ' οὐκ ἔσσεται ἄλλως,
πρίν γ' ἐπὶ νὼ τῷδ' ἀνδρὶ σὺν ἵπποισιν καὶ ὄχεσφιν
ἀντιβίην ἐλθόντε σὺν ἔντεσι πειρηθῆναι.
ἀλλ' ἄγ' ἐμῶν ὀχέων ἐπιβήσεο, ὄφρα ἴδηαι,
οἷοι Τρώιοι ἵπποι, ἐπιστάμενοι πεδίοιο
κραιπνὰ μάλ' ἔνθα καὶ ἔνθα διωκέμεν ἠδὲ φέβεσθαι·
τὼ καὶ νῶι πόλινδε σαώσετον, εἴ περ ἂν αὖτε
Ζεὺς ἐπὶ Τυδεΐδῃ Διομήδεϊ κῦδος ὀρέξῃ.
ἀλλ' ἄγε νῦν μάστιγα καὶ ἡνία σιγαλόεντα
δέξαι, ἐγὼ δ' ἵππων ἐπιβήσομαι, ὄφρα μάχωμαι·
ἠὲ σὺ τόνδε δέδεξο, μελήσουσιν δ' ἐμοὶ ἵπποι."
τὸν δ' αὖτε προσέειπε Λυκάονος ἀγλαὸς υἱός·
" Αἰνεία, σὺ μὲν αὐτὸς ἔχ' ἡνία καὶ τεὼ ἵππω·
μᾶλλον ὑφ' ἡνιόχῳ εἰωθότι καμπύλον ἅρμα
οἴσετον, εἴ περ ἂν αὖτε φεβώμεθα Τυδέος υἱόν·
μὴ τὼ μὲν δείσαντε ματήσετον, οὐδ' ἐθέλητον
ἐκφερέμεν πολέμοιο, τεὸν φθόγγον ποθέοντε,
νῶι δ' ἐπαΐξας μεγαθύμου Τυδέος υἱὸς
αὐτώ τε κτείνῃ καὶ ἐλάσσῃ μώνυχας ἵππους.

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form *ὠψόμην*, to Ω 704, where *ὄψεσθε* is rather more natural if it be taken as aor. imper. than as fut. ind. **ἀλλότριος**: a foreigner is of course an inferior, and therefore defeat from such is the deepest degradation.

218. **οὐκ ἔσσεται ἄλλως,** no change will be made, nothing will be effected, till, etc. *ἄλλως* has the connotation "better" in *θ* 176, and *υ* 211, and cf. also Λ 391. The euphemism by which *ἄλλως* = *κακῶς* is not Homeric.

222. **Τρώιοι,** the breed of Tros. Cf. 265, Υ 230, Λ 597, Ψ 291, 377.

227. **ἐπιβήσομαι** is the reading of Zenod.: Ar. followed by best MSS. *ἀποβήσομαι, οἷον τῆς τῶν ἵππων φροντίδος,* which cannot be right. Ar. no doubt felt a difficulty from the fact that he supposed Aineias to be already on the chariot; but 239 shows that this is not the case. The only question is which of the two shall drive and which be *παραβάτης*, not whether either shall fight on foot; and in fact Pandaros does attack from the chariot, see 294. Aineias is at the moment on foot, with his chariot as usual in close attendance. There is no antithesis between *ἡνία δέξαι* and *ἵππων ἐπιβήσομαι, δέ* meaning only "and."

230. **ἔχε** goes with both *ἡνία* and *ἵππους* by a slight zeugma, *hold* the reins and *drive* the horses. Compare the difference in the sense of *δέξαι* = take, and *δέδεξο* = await the attack, above.

232. **φεβώμεθα,** flee from, cf. 223.

233. **ματήσετον,** grow wild, "lose their heads" as we say: cf. Π 474. In Ψ 510 it means "lost no time." Compare also Aesch. *Sept.* 37, *P. V.* 57.

236. **μώνυχας,** a word of doubtful origin. It is commonly explained as = *μονῶνυξ*, "with single, undivided hoof," formed like *κελαινεφής* for *κελαι(νο)-νεφης, ἁρμα(το)τροχιή,* and some later words. Ameis (*Anhang* to *ο* 46) objects,

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ἀλλὰ σύ γ' αὐτὸς ἔλαυνε τε' ἅρματα καὶ τεὼ ἵππω,
τόνδε δ' ἐγὼν ἐπιόντα δεδέξομαι ὀξέι δουρί."
ὣς ἄρα φωνήσαντες ἐς ἅρματα ποικίλα βάντες
ἐμμεμαῶτ' ἐπὶ Τυδεΐδῃ ἔχον ὠκέας ἵππους.
τοὺς δὲ ἴδε Σθένελος Καπανήιος ἀγλαὸς υἱός,
αἶψα δὲ Τυδεΐδην ἔπεα πτερόεντα προσηύδα·
" Τυδεΐδη Διόμηδες, ἐμῷ κεχαρισμένε θυμῷ,
ἄνδρ' ὁρόω κρατερὼ ἐπὶ σοὶ μεμαῶτε μάχεσθαι,
ἶν' ἀπέλεθρον ἔχοντας· ὁ μὲν τόξων εὖ εἰδώς,
Πάνδαρος, υἱὸς δ' αὖτε Λυκάονος εὔχεται εἶναι·
Αἰνείας δ' υἱὸς μεγαλήτορος Ἀγχίσαο
εὔχεται ἐκγεγάμεν, μήτηρ δέ οἵ ἐστ' Ἀφροδίτη.
ἀλλ' ἄγε δὴ χαζώμεθ' ἐφ' ἵππων, μηδέ μοι οὕτως
θῦνε διὰ προμάχων, μή πως φίλον ἦτορ ὀλέσσῃς."
τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη κρατερὸς Διομήδης·
" μή τι φόβονδ' ἀγόρευ', ἐπεὶ οὐδέ σε πεισέμεν οἴω·
οὐ γάρ μοι γενναῖον ἀλυσκάζοντι μάχεσθαι

among other reasons, that Homer has no compounds of *μόνος*, which appears only in the form *μοῦνος*; that *μοῦνος* is not a synonym of *εἷς* in Homer; that the later form *μονῶνυξ* is found only in scientific descriptions, not as a poetical epithet; that it is used in Homer as an epithet of individual horses, whereas the single hoof is common to all; nor is it a peculiarity of horses. He therefore prefers to derive it from ΜΑΩ, *μεμαότας ὄνυχας ἔχων*, and urges that it is only used of high-bred horses, otherwise described as fleet, and only when they are in action, or kept at rest against their will.

247. Cf. *πατρὸς δ' ἐξ ἀγαθοῦ γένος εὔχεται ἔμμεναι υἱός*, φ 335, for the use of **ἐκγεγάμεν**.

249. *δοκεῖ Ζηνόδοτος τοῦτον καὶ τὸν ἑξῆς ἠθετηκέναι*, Ariston.; an important remark, as it shows that the later Aristarchean school knew Zenodotos only at second hand. **ἐφ' ἵππων**, *ὅτι Ἀττικῶς ἐξενήνοχεν ἀντὶ τοῦ ὡς ἐπὶ τοὺς ἵππους* (in the direction of the chariot), *ibid.* For the Attic use compare *ἐπ' οἴκου* = homewards, *ἡ ἐπὶ Βαβυλῶνος ὁδός*, Xen. *Cyr.* 5, 3, 45, etc. It occurs also in H., *e.g.* Ε 700, Γ 5. But it is hardly possible that this should be the sense here, for we cannot suppose that Sthenelos, whose function is that of charioteer, can have left the horses so far as to advise Diomedes to retreat in their direction. We must therefore take it in the ordinary sense, "retreat *upon* the chariot" (as Ω 356), which seems especially to have been used for this very purpose, as the Homeric hero had a decided preference for doing his serious fighting on foot, and keeps his chariot at hand as a resource in case of need; compare Μ 84-5.

252. **φόβονδ' ἀγόρευε**: for this pregnant use we may compare Π 697, *φύγαδ' ἐμνώοντο*. It is easily derived from the literal sense which we have in Θ 139, *φόβονδ' ἔχε μώνυχας ἵππους*, and may be compared with such phrases as *εἰπεῖν, μυθεῖσθαι εἰς ἀγαθά*, Ι 102, Ψ 305; thus it means "say nothing in the direction of, tending to, flight." **φόβος** is of course an exaggeration, as Sthenelos merely meant him to fight in the throng, not among the *πρόμαχοι*. So **ἀλυσκάζοντι** and **καταπτώσσειν** are invidious names for retirement to the *ὅμιλος*, where an individual was protected by numbers. So Idomeneus says, Ν 262, *οὐ γὰρ ὀίω ἀνδρῶν δυσμενέων ἑκὰς ἱστάμενος πολεμίζειν*. **οὐδέ σε**, so La R., with Ptol. Ask.: Herod. *οὐδὲ σέ*, not even thee. But it is more Homeric to take *οὐδέ* with the whole clause, "for neither wilt thou persuade me."

253. **γενναῖον**, a ἅπ. λεγ. in Homer; nor does he use *γέννα* or *γεννάω*: *σημειοῦνταί τινες ὅτι οὕτως εἴρηται ἐγγενές, πάτριον*, Schol. A. It is practically

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οὐδὲ καταπτώσσειν· ἔτι μοι μένος ἔμπεδόν ἐστιν·
ὀκνείω δ' ἵππων ἐπιβαινέμεν, ἀλλὰ καὶ αὔτως
ἀντίον εἶμ' αὐτῶν· τρεῖν μ' οὐκ ἐᾷ Παλλὰς Ἀθήνη.
τούτω δ' οὐ πάλιν αὖτις ἀποίσετον ὠκέες ἵπποι
ἄμφω ἀφ' ἡμείων, εἴ γ' οὖν ἕτερός γε φύγῃσιν.
ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῇσιν·
αἴ κέν μοι πολύβουλος Ἀθήνη κῦδος ὀρέξῃ
ἀμφοτέρω κτεῖναι, σὺ δὲ τούσδε μὲν ὠκέας ἵππους
αὐτοῦ ἐρυκακέειν, ἐξ ἄντυγος ἡνία τείνας,
Αἰνείαο δ' ἐπαΐξαι μεμνημένος ἵππων,
ἐκ δ' ἐλάσαι Τρώων μετ' ἐυκνήμιδας Ἀχαιούς.
τῆς γάρ τοι γενεῆς, ἧς Τρωΐ περ εὐρύοπα Ζεὺς
δῶχ' υἷος ποινὴν Γανυμήδεος, οὕνεκ' ἄριστοι
ἵππων, ὅσσοι ἔασιν ὑπ' ἠῶ τ' ἠέλιόν τε·
τῆς γενεῆς ἔκλεψεν ἄναξ ἀνδρῶν Ἀγχίσης,

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indifferent whether we explain the word thus, "it is not in my blood," or in the later sense "it is not honourable for me to shirk"; this sense is immediately derived from the former, as with our word "high-bred," worthy of a man of family. To a chieftain whatever is hereditary is honourable as a matter of course. τὸ γενναῖόν ἐστι τὸ μὴ ἐξιστάμενον ἐκ τῆς αὐτοῦ φύσεως, Aristot. H. A. i. 1. 32.

256. **ἐᾷ** scanned as one syllable does not look at all like an early form for ἐάει (synizesis in this verb is found elsewhere only K 344, φ 233), nor perhaps does τρεῖν. Herodianus read ἔα (imperf. "forbade me") and so A. Ahrens conj. τρείειν (τρεέμεν, Nauck) μ' οὐκ εἴα Ἀθήνη, Menrad τρεῖν μ' οὐκ ἐάει γὰρ Ἀθήνη. The distich may be interpolated, "255-258 spurii?" Nauck.

258. For the double **γε** cf. Π 30, μὴ ἐμέ γ' οὖν οὗτός γε λάβοι χόλος. 287-8 and X 266 are doubtful cases. Schol. A (Didymos) remarks, οὕτως **γοῦν** διὰ τοῦ γ Ἀρίσταρχος: this perhaps indicates the existence of a variant εἴ κ' οὖν, as in 260, which is at least unobjectionable, perhaps preferable, and is conjectured by Nauck, after Akers.

261. **τούσδε**, pointing to his own horses, which must therefore be close at hand; an additional argument in favour of the explanation adopted in 249.

262. It is not uncommon in vase-pictures of a chariot about to start to see the reins fastened to the front of the ἄντυξ or rail which ran round the front of the car and formed a handle behind by which the riders could mount. This again seems clearly to shew that Sthenelos at the moment is in the car and holding the reins.

263. The construction is probably ἐπαΐξαι, μεμν. ἵππων Αἰν., dart forward, thinking only of the horses. ἐπαΐσσειν is generally used thus absolutely. But it sometimes takes the dat. (κ 322, ξ 281, Ψ 64 ?) and acc. (M 308, H 240); and may also take the gen., like other verbs expressing "aiming at," cf. N 687, ἐπαΐσσοντα νεῶν; H. G. § 151 c. μεμνημένος may then go with ἵππων, "make straight for Aineias, thinking only of the horses"; or perhaps it is added independently, "make straight, without forgetting, for the horses of Aineias." For this use of μεμνημένος compare T 153. But this does not suit l. 323.

265. **ἧς**, an ablatival gen., expressing the source, as Z 211, ταύτης τοι γενεῆς τε καὶ αἵματος εὔχομαι εἶναι, and τῆς γενεῆς ἔκλεψε, below. The attraction ἧς for ἥν assumed by some is not Homeric, Hesiodic, or Pindaric. Bekker (H. B. ii. 12), instead of supplying εἰσίν after γενεῆς takes it with ἔκλεψε in 268, regarding γενεῆς there as a mere resumption after the parenthetical ἧς . . . ἠέλιόν τε, and putting a comma at the end of 267. He would also read ἥν for ἧς, but this seems needless.

266. **οὕνεκα**, "because." For Ganymede see Υ 231-5.

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λάθρῃ Λαομέδοντος ὑποσχὼν θήλεας ἵππους·
τῶν οἱ ἓξ ἐγένοντο ἐνὶ μεγάροισι γενέθλη·
τοὺς μὲν τέσσαρας αὐτὸς ἔχων ἀτίταλλ' ἐπὶ φάτνῃ,
τὼ δὲ δύ' Αἰνείᾳ δῶκεν, μήστωρι φόβοιο.
εἰ τούτω κε λάβοιμεν, ἀροίμεθά κε κλέος ἐσθλόν."
ὣς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
τὼ δὲ τάχ' ἐγγύθεν ἦλθον ἐλαύνοντ' ὠκέας ἵππους.
τὸν πρότερος προσέειπε Λυκάονος ἀγλαὸς υἱός·
" καρτερόθυμε δαΐφρον ἀγαυοῦ Τυδέος υἱέ,
ἦ μάλα σ' οὐ βέλος ὠκὺ δαμάσσατο, πικρὸς ὀιστός·
νῦν αὖτ' ἐγχείῃ πειρήσομαι, αἴ κε τύχωμι."
ἦ ῥα καὶ ἀμπεπαλὼν προΐει δολιχόσκιον ἔγχος,
καὶ βάλε Τυδεΐδαο κατ' ἀσπίδα· τῆς δὲ διαπρὸ
αἰχμὴ χαλκείη πταμένη θώρηκι πελάσθη.
τῷ δ' ἐπὶ μακρὸν ἄυσε Λυκάονος ἀγλαὸς υἱός·
" βέβληαι κενεῶνα διαμπερές, οὐδέ σ' ὀίω
δηρὸν ἔτ' ἀνσχήσεσθαι· ἐμοὶ δὲ μέγ' εὖχος ἔδωκας."

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269. **λάθρῃ Λαομέδοντος,** Ω 72. **θήλεας,** as *θῆλυς ἐέρση* ε 467, *Ἥρη θῆλυς ἐοῦσα* Τ 97. Others read *θηλέας* for *θηλείας*, with the Doric ᾰ of the acc. plur. fem.; but this is not an epic form.

270. **γενέθλη** a stock, stud.

272. **μήστωρε,** Ar. and all MSS. but one of the second class; but the variant **μήστωρι** has been accepted by Bekker, Nauck, Christ, and others; it was read by Plato, *Lach.* 191 B; *καὶ αὐτὸν τὸν Αἰνείαν κατὰ τοῦτ' ἐνεκωμίασε, κατὰ τὴν τοῦ φόβου ἐπιστήμην, καὶ εἶπεν αὐτὸν εἶναι μήστωρα φόβοιο.* There can be no doubt that Homeric usage is on the same side, for *μήστωρ φόβοιο* is always used of heroes (Ζ 97, 278, Μ 39, Ψ 16, cf. *μήστωρ ἀϋτῆς* Ν 93, etc.), except in the parallel passage Θ 108, where even the MS. authority is divided. Indeed the application of such a phrase to horses is in the highest degree exaggerated and un-Homeric: it is hard to conceive what can have induced Aristarchos to accept it. The nearest Homeric analogy is in the late passage Β 767, *φόβον Ἄρηος φορεούσας,* of the horses of Eumelos.

273. For **κε** (here and Θ 196) most edd. (including Nauck and Christ) follow Bekker in his conj. *γε*; but L. Lange, EI, p. 188 (494), has shown that this is wrong, by a comparison of Ι 141, 283, μ 345. See H. G. § 313.

274. On this line see note on 421.

278. Schol. A mixes up in his note two interpretations, according to one of which we should read *ἦ* as a particle of asseveration; the other would take *ἤ ἀντὶ τοῦ εἰ.* Though the former view is doubtless right, yet it may be said that the parataxis of the two clauses shews exactly how the use of *εἰ* with the indicative arose, to express a concession made unconditionally.

279. **τύχωμι** A, *cet.* *τύχοιμι.* There is no case of *εἴ κεν* with opt. used in what Lange has named "subsecutive" clauses—those, that is, which we translate by "to see if," "to try whether," etc. The opt. in these always expresses a *wish* felt by the speaker (see on Γ 450, 453), and *κε* is not compatible with a wish. It is therefore better to accept the reading of A, and explain it as arising from an assumption, "in which case (*κε*) I suppose I shall hit you." See L. Lange, EI, p. 199 (505) and 80 (386). Cf. Φ 225, Τ 70, where *κεν* with the subj. only is found. See also Η 243.

281. For **τῆς δέ** La R. suggests (and Nauck and Christ adopt) *ἡ δέ,* comparing Ε 66, Η 260, Υ 276. This is no doubt right, as *ἡ δέ* would be likely to be changed, in order to avoid the (perfectly normal) hiatus in the bucolic diaeresis.

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τὸν δ' οὐ ταρβήσας προσέφη κρατερὸς Διομήδης·
"ἤμβροτες, οὐδ' ἔτυχες· ἀτὰρ οὐ μὲν σφῶΐ γ' ὀίω
πρίν γ' ἀποπαύσεσθαι, πρίν γ' ἢ ἕτερόν γε πεσόντα
αἵματος ἆσαι Ἄρηα ταλαύρινον πολεμιστήν."
ὣς φάμενος προέηκε· βέλος δ' ἴθυνεν Ἀθήνη
ῥῖνα παρ' ὀφθαλμόν, λευκοὺς δ' ἐπέρησεν ὀδόντας.
τοῦ δ' ἀπὸ μὲν γλῶσσαν πρυμνὴν τάμε χαλκὸς ἀτειρής,
αἰχμὴ δ' ἐξελύθη παρὰ νείατον ἀνθερεῶνα.
ἤριπε δ' ἐξ ὀχέων, ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ
αἰόλα παμφανόωντα, παρέτρεσσαν δέ οἱ ἵπποι
ὠκύποδες· τοῦ δ' αὖθι λύθη ψυχή τε μένος τε.
Αἰνείας δ' ἀπόρουσε σὺν ἀσπίδι δουρί τε μακρῷ,
δείσας, μή πώς οἱ ἐρυσαίατο νεκρὸν Ἀχαιοί.
ἀμφὶ δ' ἄρ' αὐτῷ βαῖνε λέων ὣς ἀλκὶ πεποιθώς,
πρόσθε δέ οἱ δόρυ τ' ἔσχε καὶ ἀσπίδα πάντοσ' ἐίσην,
τὸν κτάμεναι μεμαώς, ὅς τις τοῦ γ' ἀντίος ἔλθοι,

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288. This is the only case in Homer of **πρίν** with infin. after a negative clause. Bekker, offended by the fourfold repetition of *γε*, wrote *πρὶν ἀποπ.*, *πρὶν ἤ.* As **πρίν** seems to be contracted from *πρόιον*, a compar. of *πρό*, it may well have been long by nature originally. Though it has been pointed out that *πρίν* has a special affinity for *γε*, the combination occurring nearly thirty times in Homer, yet Z 465 (?), O 74, *α* 210, *δ* 255, *η* 196, *σ* 289 are the only passages where *γε* is not elided; this very small proportion and the preponderance of passages in the Odyssey are in favour of Bekker's view. See Hartel, H. S. 109, La Roche, H. U. 256. **πρίν** is found in the thesis of the third foot without *γ'* Z 81, I 403, etc. The MSS. are divided between **ἀποπαύσεσθαι** and **-σασθαι**, the majority giving the aor.: A has *α* with *ε* above. On this question compare Γ 112, and H. G. § 238.

289. For **ταλαύρινος** see note on H 239.

291. The course of the dart has given great trouble to critics ancient and modern. Some thought that the dart being miraculously guided need not pursue a natural course; others, that Pandaros was leaning forward to see the effect of his shot; others, that the plain was not level, and that the chariots ran on the lower ground while the footmen fought from the heights (!). None of them seem to have hit on the absurdly simple explanation that Pandaros may have attempted to "duck," bending his head forward a moment too late. The result would obviously be what Homer describes.

293. **ἐξελύθη**, A and other MSS. with Ar., who explained *τῆς ὁρμῆς ἐπαύσατο*, which the word cannot mean: *caet.* with Zenod. *ἐξεσύθη*, "issued forth." But there can be little doubt that Ahrens and Christ are right in restoring **ἐξέλυθε** = *ἐξῆλθε*. (The form with *ἐ* for *ἠ* is not elsewhere found, but has very likely been sometimes suppressed in favour of the more familiar *ἦλθον*.) This is an interesting, because evidently accidental, proof that in the oldest form of the Epic poems the ictus sufficed to lengthen a short syllable without the aid of the *ν* *ἐφελκυστικόν*, and justifies Fick in omitting the *ν* except where it is required to prevent hiatus.

295. **παρέτρεσσαν**, swerved aside. For the canon of Ar. that in H. *τρεῖν* means "*fugere, non timere*," see Lehrs, *Ar.* 77 *sqq.* Hence Aineias leaps down, because his horses are running away.

300. **οἱ** of course goes with *δόρυ*, "his spear," not with *πρόσθε*, which takes the genitive.

301. **τοῦ γ' ἀντίος**, cf. P 8; the expression is very strange, and might easily be emended *ἕο ἀντίος*, the hiatus being normal in the bucolic diaeresis. As it stands, *τοῦ* must mean "the dead man."

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σμερδαλέα ἰάχων. ὁ δὲ χερμάδιον λάβε χειρὶ
Τυδεΐδης, μέγα ἔργον, ὃ οὐ δύο γ' ἄνδρε φέροιεν,
οἷοι νῦν βροτοί εἰσ'· ὁ δέ μιν ῥέα πάλλε καὶ οἶος·
τῷ βάλεν Αἰνείαο κατ' ἰσχίον, ἔνθα τε μηρὸς
ἰσχίῳ ἐνστρέφεται, κοτύλην δέ τέ μιν καλέουσιν·
θλάσσε δέ οἱ κοτύλην, πρὸς δ' ἄμφω ῥῆξε τένοντε·
ὦσε δ' ἀπὸ ῥινὸν τρηχὺς λίθος. αὐτὰρ ὅ γ' ἥρως
ἔστη γνὺξ ἐριπὼν καὶ ἐρείσατο χειρὶ παχείῃ
γαίης· ἀμφὶ δὲ ὄσσε κελαινὴ νὺξ ἐκάλυψεν.
καί νύ κεν ἔνθ' ἀπόλοιτο ἄναξ ἀνδρῶν Αἰνείας,
εἰ μὴ ἄρ' ὀξὺ νόησε Διὸς θυγάτηρ Ἀφροδίτη,
μήτηρ, ἥ μιν ὑπ' Ἀγχίσῃ τέκε βουκολέοντι·
ἀμφὶ δ' ἑὸν φίλον υἱὸν ἐχεύατο πήχεε λευκώ,
πρόσθε δέ οἱ πέπλοιο φαεινοῦ πτύγμα κάλυψεν,
ἕρκος ἔμεν βελέων, μή τις Δαναῶν ταχυπώλων
χαλκὸν ἐνὶ στήθεσσι βαλὼν ἐκ θυμὸν ἕλοιτο.
ἡ μὲν ἑὸν φίλον υἱὸν ὑπεξέφερεν πολέμοιο·
οὐδ' υἱὸς Καπανῆος ἐλήθετο συνθεσιάων
τάων, ἃς ἐπέτελλε βοὴν ἀγαθὸς Διομήδης,
ἀλλ' ὅ γε τοὺς μὲν ἑοὺς ἠρύκακε μώνυχας ἵππους
νόσφιν ἀπὸ φλοίσβου, ἐξ ἄντυγος ἡνία τείνας,
Αἰνείαο δ' ἐπαΐξας καλλίτριχας ἵππους

303. **μέγα ἔργον**, "a great feat," added parenthetically, "in apposition to the sentence," as it is usually called, though it really forms part of the complement of the verb λάβε. We may compare A 294, πᾶν ἔργον ὑποείξομαι, and similar usages which will be found in H. G. § 136, 2-4. There is nothing in Homeric usage to justify us in taking ἔργον in apposition with χερμάδιον, as though = a great thing; or in comparing such Herodotean usages as μέγα χρῆμα ὑός. **φέροιεν**: for this "concessive" or potential opt. without ἄν see H. G. § 304, where reference is made to the similar use in a principal clause, ῥεῖα θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σαώσαι.

304. **οἷοι νῦν βροτοί εἰσι**, compare A 272. The phrase occurs four times in the Iliad, but not in the Odyssey.

306. **κοτύλη**, the *acetabulum* of Roman and modern anatomy; the socket, sufficiently like a shallow cup, by which the head of the femur is articulated to the pelvis. Compare the use of κοτυληδών of the cuttle-fish's suckers in ε 433 (also of the acetabulum in Ar. *Vesp.* 1495).

309. **ἐρείσατο**, propped himself up.

310. **γαίης**, the local or rather "quasi-partitive" gen., H. G. § 151 *a*. For ἀμφὶ δὲ ὄσσε van Herwerden and Nauck conj. ἀμφὶ δέ Ϝ' ὄσσε, which is undoubtedly right, as the hiatus in this place is not permissible. Eustathius mentions the reading δέ οἱ ὄσσε, which looks as though some echo of the truth had survived even to his day.

311. **ἀπόλοιτο**, for the ἀπώλετο of later Greek; so 388, P 70. The optative simply puts an imaginary case, without implying that it is past, present, or future: this information is sufficiently given by the context. Cf. Delbrück, S. F. i. 211.

313. **τέκε**, conceived: cf. B 714, 820.

314. **ἐχεύατο**, cf. π 214, ἀμφιχυθεὶς πατέρ' ἐσθλόν.

315. **κάλυψεν**, put as a covering: so P 132, X 313.

320. For the position of **τάων** cf. 332 and β 119. For **συνθεσιάων**, "agreement," cf. B 339, πῇ δὴ συνθεσίαι;

323. See note on 263.

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ἐξέλασε Τρώων μετ᾽ ἐυκνήμιδας Ἀχαιούς,
δῶκε δὲ Δηιπύλῳ ἑτάρῳ φίλῳ, ὃν περὶ πάσης
τῖεν ὁμηλικίης, ὅτι οἱ φρεσὶν ἄρτια ᾔδη,
νηυσὶν ἔπι γλαφυρῇσιν ἐλαυνέμεν. αὐτὰρ ὅ γ᾽ ἥρως
ὧν ἵππων ἐπιβὰς ἔλαβ᾽ ἡνία σιγαλόεντα,
αἶψα δὲ Τυδεΐδην μέθεπε κρατερώνυχας ἵππους
ἐμμεμαώς. ὁ δὲ Κύπριν ἐπῴχετο νηλέι χαλκῷ,
γιγνώσκων ὅ τ᾽ ἄναλκις ἔην θεός, οὐδὲ θεάων
τάων, αἵ τ᾽ ἀνδρῶν πόλεμον κάτα κοιρανέουσιν,
οὔτ᾽ ἄρ᾽ Ἀθηναίη οὔτε πτολίπορθος Ἐνυώ.
ἀλλ᾽ ὅτε δή ῥ᾽ ἐκίχανε πολὺν καθ᾽ ὅμιλον ὀπάζων,
ἔνθ᾽ ἐπορεξάμενος μεγαθύμου Τυδέος υἱὸς
ἄκρην οὔτασε χεῖρα μετάλμενος ὀξέι δουρὶ
ἀβληχρήν· εἶθαρ δὲ δόρυ χροὸς ἀντετόρησεν
ἀμβροσίου διὰ πέπλου, ὅν οἱ χάριτες κάμον αὐταί,

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326. For the phrase **ἄρτια ᾔδη** cf. Π 72, *εἴ μοι κρείων Ἀγαμέμνων ἤπια εἰδείη.* *ἄρτιος* seems to be the opposite of *ἀν-άρσ-ιος*, and to mean "friendly," agreeing with his wishes. But in Ξ 92, θ 240, *ἄρτια βάζειν* means "to speak suitably, to the point," and so it might be here; **οἱ** would then be an ethic dative, "because *he found him* have apt knowledge." But this is a less Homeric use of *εἰδέναι.*

327. For the dat. instead of the acc. after verbs of motion cf. the common phrase *ἐπ᾽ ἀλλήλοισιν ἰόντες*, and others. H. G. § 198 *ad fin.*

329. **μέθεπεν** with a double accus. only here: in Π 724 we have *Πατρόκλῳ ἔφεπε κρατ. ἵππους.* The word *ἕπειν*, from its primary sense "handle," came to be used often of "handling" or *managing* a team of horses. But it is not necessary to follow von Christ in reading *μέθ᾽ ἕπε*: the constr. "drove the horses after T." may be fully justified by such common constructions as *μετιέναι τινα* and the like. Hence we have in Θ 126 *ἡνίοχον μέθεπε θρασύν*, "drove in quest of a charioteer," where the direct object *ἵππους* is omitted in Greek as in English. It is quite needless to follow Nauck who conjectures *Τυδεΐδῃ ἔπεχε*: while the reading of Zenod., *κρατερώνυχεσ᾽ ἵπποις*, is doubtful on account of the late form *ἵπποις* for *ἵπποισι* at the end of a line.

330. The name **Κύπρις** is used only in this episode (422, 458, 760, 883), and the Cyprian worship of Aphrodite is not elsewhere alluded to in the Iliad. It appears however in the probably late passage θ 362, which in several respects may be compared with the adventures of the gods recorded in the present book.

332. Compare Ε 824, *μάχην ἀνὰ κοιρανέοντα*, and Γ 241 *μάχην ἀνδρῶν*, θ 183 *ἀνδρῶν πτολέμους*, from which it is clear that *ἀνδρῶν* here is gen. after *πόλεμον*, not after *κοιρανέουσιν.*

334. **ὀπάζων**, cf. Θ 341 *ὡς Ἕκτωρ ὤπαζε κάρη κομόωντας Ἀχαιούς*, and Ρ 462. The word seems to be closely conn. with *ἕπειν* (compare the use of *ἐφέπειν*); and means "pressing hard." It recurs in this sense in the metaphorical phrase *γῆρας ὀπάζει*, Δ 321, Θ 103: else it is always causal, "to cause to attend upon," *i.e.* to attach to.

337. Two sheets of A are lost here, including 337-635. **ἀβληχρήν**, conn. with *ἀμαλός* and *μαλακός*, cf. *βλάξ.* Herodianus on Θ 178 mentions a form *βληχρός* in the same sense. **ἀντετόρησεν** may be either *ἀν-τετόρησεν* or *ἀντ-ετόρησεν*, probably the former. The reduplicated *τετορεῖν* is given by Hesych., and *ἀντι-* seems to have no particular force here. Cf. *ἀμ-πεπαλών*, and see Κ 267.

338. The very rare neglect of the *F* of *Fοι* led Heyne to conj. *ὃ* for *ὅν*, though *πέπλον* as neuter is not found in H., nor indeed anywhere except in the form *πέπλα* in very late authors. Another easy correction, made by Nauck and others, is *αἱ* for *οἱ*. But in a fragment of the *Kypria* we find *εἵματα μὲν χροΐ ἕστο τά οἱ Χάριτές τε καὶ Ὧραι ποίησαν*,

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πρυμνὸν ὕπερ θέναρος. ῥέε δ' ἄμβροτον αἷμα θεοῖο,
ἰχώρ, οἷός πέρ τε ῥέει μακάρεσσι θεοῖσιν·
οὐ γὰρ σῖτον ἔδουσ', οὐ πίνουσ' αἴθοπα οἶνον·
τοὔνεκ' ἀναίμονές εἰσι καὶ ἀθάνατοι καλέονται.
ἡ δὲ μέγα ἰάχουσα ἀπὸ ἕο κάββαλεν υἱόν·
καὶ τὸν μὲν μετὰ χερσὶν ἐρύσατο Φοῖβος Ἀπόλλων
κυανέῃ νεφέλῃ, μή τις Δαναῶν ταχυπώλων
χαλκὸν ἐνὶ στήθεσσι βαλὼν ἐκ θυμὸν ἕλοιτο·
τῇ δ' ἐπὶ μακρὸν ἄυσε βοὴν ἀγαθὸς Διομήδης·
"εἶκε, Διὸς θύγατερ, πολέμου καὶ δηιοτῆτος·
ἦ οὐχ ἅλις, ὅττι γυναῖκας ἀνάλκιδας ἠπεροπεύεις;
εἰ δὲ σύ γ' ἐς πόλεμον πωλήσεαι, ἦ τέ σ' ὀίω
ῥιγήσειν πόλεμόν γε, καὶ εἴ χ' ἑτέρωθι πύθηαι."
ὣς ἔφαθ', ἡ δ' ἀλύουσ' ἀπεβήσετο, τείρετο δ' αἰνῶς.
τὴν μὲν ἄρ' Ἶρις ἑλοῦσα ποδήνεμος ἔξαγ' ὁμίλου
ἀχθομένην ὀδύνῃσι, μελαίνετο δὲ χρόα καλόν.
εὗρεν ἔπειτα μάχης ἐπ' ἀριστερὰ θοῦρον Ἄρηα

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and this is certainly the more Homeric construction, cf. Ξ 178, *ἀμβρόσιον ἑανὸν ἕσαθ', ὅν οἱ Ἀθήνη ἔξυσ' ἀσκήσασα.* This line is perhaps the only one in the Iliad, therefore, in which there is no easy emendation which will restore the *F* to *οἱ*. The line is superfluous, and as we should not expect the garment to cover the *πρυμνὸν θέναρος*, it may well be interpolated.

339. **πρυμνὸν ὕπερ θέναρος** must be the same as *χεῖρ' ἐπὶ καρπῷ*, 458. *θέναρ* appears to mean "the palm of the hand," *v.* Curt. *Gr. Et.* no. 312, and L. and S. **πρυμνόν** is only here used as a substantive, the "root of the palm."

340-2 appear to be a very poor interpolation. **ἰχώρ** is mentioned again only in 416 in an anomalous form. It is used by Aesch. *Ag.* 1480 in the sense of "blood" simply: in later writers it means the serum of the animal juices of all sorts, including blood. Thus the appropriation of it to the divine blood, which is not adopted by any later poets, seems due to a mistaken attempt to reconcile 416 with 339 by this interpolation. 342 is quite meaningless and absurd; and with it 341 must be condemned.

344. **ἐρύσατο,** best MSS.: **ἐρύσσατο,** Buttm. *Lexil.* 308 (*q.v.*). This is one of the ambiguous cases which may be referred either to *Fερύω*, to draw, or *(σ)ερύομαι*, to preserve; but it belongs more naturally to the latter. See A 216.

350. The two clauses beginning with *εἰ* are evidently not co-ordinate or even consistent. The train of thought is, "if you mean to frequent (cf. A 490) the battle-field, you will (be taught to) dread the battle if you so much as hear the sound of it anywhere"; which is quite natural, and does not involve any discontinuity of idea. *πυθέσθαι* is probably used of direct hearing, not in the sense of "hearing battle talked about," cf. O 379 *ἐπύθοντο κτύπον*, 224 *μάχης ἐπύθοντο.*

354. **μελαίνετο,** *i.e.* was stained by the *μέλαν αἷμα.*

355. **ἐπ' ἀριστερά**: it seems most natural to suppose that the Greek poet always looks at the battle from the Greek side. The left would then mean the part of the battle most distant from the Skamander, on the right bank of which the fighting must, according to the actual geography, have taken place. But this will be inconsistent with l. 36, where Ares is left beside Skamander. But it has been shown by Hercher that it is impossible to reconcile Homer's geographical statements either with themselves or with the reality. The Skamander in particular is an arbitrary quantity, sometimes treated as running transversely between the city and the ships,

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ἥμενον, ἠέρι δ' ἔγχος ἐκέκλιτο καὶ ταχέ' ἵππω·
ἡ δὲ γνὺξ ἐριποῦσα κασιγνήτοιο φίλοιο
πολλὰ λισσομένη χρυσάμπυκας ᾔτεεν ἵππους·
" φίλε κασίγνητε, κόμισαί τέ με, δὸς δέ μοι ἵππους,
ὄφρ' ἐς Ὄλυμπον ἵκωμαι, ἵν' ἀθανάτων ἕδος ἐστίν.
λίην ἄχθομαι ἕλκος, ὅ με βροτὸς οὔτασεν ἀνήρ,
Τυδεΐδης, ὃς νῦν γε καὶ ἂν Διὶ πατρὶ μάχοιτο."
ὣς φάτο, τῇ δ' ἄρ' Ἄρης δῶκε χρυσάμπυκας ἵππους.
ἡ δ' ἐς δίφρον ἔβαινεν ἀκηχεμένη φίλον ἦτορ,
πὰρ δέ οἱ Ἶρις ἔβαινε καὶ ἡνία λάζετο χερσίν,
μάστιξεν δ' ἐλάαν, τὼ δ' οὐκ ἀέκοντε πετέσθην.
αἶψα δ' ἔπειθ' ἵκοντο θεῶν ἕδος, αἰπὺν Ὄλυμπον·
ἔνθ' ἵππους ἔστησε ποδήνεμος ὠκέα Ἶρις
λύσασ' ἐξ ὀχέων, παρὰ δ' ἀμβρόσιον βάλεν εἶδαρ·
ἡ δ' ἐν γούνασι πῖπτε Διώνης δῖ' Ἀφροδίτη,
μητρὸς ἑῆς· ἡ δ' ἀγκὰς ἐλάζετο θυγατέρα ἥν,
χειρί τέ μιν κατέρεξεν, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
" τίς νύ σε τοιάδ' ἔρεξε, φίλον τέκος, Οὐρανιώνων
μαψιδίως, ὡς εἴ τι κακὸν ῥέζουσαν ἐνωπῇ;"

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sometimes as lying alongside the field, and often forgotten altogether (*Hom. Aufsätze*, pp. 50 *sqq.*; cf. Ribbeck in *Rhein. Mus.* 35, 610).

356. "**ἐκέκλιτο** vitiosum," Nauck, perhaps rightly: for in the first place the idea of a spear leaning upon mist is quite un-Homeric; and in the second it can only apply to ἵππω by a violent zeugma, for which support can hardly be found in Γ 327, ἵπποι ἀερσίποδες καὶ ποικίλα τεύχε' ἔκειτο (see note).

357. **κασιγνήτοιο** is of course to be taken with ἵππους, not with ᾔτεεν, which would require an accusative. **λισσομένη**: this verb always lengthens a preceding vowel in the Iliad (except Π 46, 47), apparently because it once began with another consonant, probably γ, of which however no trace has remained; the cognate languages afford no information. Cf. note on Α 15.

359. **δός τέ**, Barnes and most following edd. with one MS. only: *cæt.* **δὸς δέ**. The collocation of τε and δέ is not very rare in H.: a very similar instance is Ω 430, αὐτόν τε ῥῦσαι, πέμψον δέ με σύν γε θεοῖσιν; so also Ψ 178, π 432, and (according to best MSS.) π 140; and Ω 368, οὔτε . . . δέ. This seems sufficient defence for the traditional reading here. The δέ makes the second clause more emphatic, because it is contrasted, instead of being co-ordinated, with the first; there is a slight anacoluthon, but vigour of expression is gained (see Hentze, *Anh. ad loc.*).

361. **ἕλκος**, the accus. of a subst. is found only here with ἄχθομαι, but we have a neut. pronoun in Ζ 523, Ι 77; and the accusative of a participle Ν 352. We might compare also Ε 757, οὐ νεμεσίζῃ Ἄρῃ τάδε καρτερὰ ἔργα. Perhaps however in this case it is to be regarded rather as an accusative of the part affected. See H. G. §§ 136-7.

370. Dione appears only here in Homer: she is named incidentally, among other daughters of Okeanos and Tethys, in Hesiod, *Theog.* 353, and as present at the childbearing of Leto, *Hym. Apol.* 93. Her cult seems to have been Thesprotian and connected with that of Zeus at Dodona. The name itself is probably connected with Lat. *Diana*, and in formation it resembles Διώνυσος.

374. **ἐνωπῇ** only here (and Φ 510?); it evidently means "openly," in the sight of all. Schol. B mentions a variant ἐνιπῇ, which can hardly be right, perhaps he means ἐνωπί, which is given by another Schol.

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τὴν δ' ἠμείβετ' ἔπειτα φιλομμειδὴς Ἀφροδίτη·
"οὖτά με Τυδέος υἱὸς ὑπέρθυμος Διομήδης,
οὕνεκ' ἐγὼ φίλον υἱὸν ὑπεξέφερον πολέμοιο
Αἰνείαν, ὃς ἐμοὶ πάντων πολὺ φίλτατός ἐστιν.
οὐ γὰρ ἔτι Τρώων καὶ Ἀχαιῶν φύλοπις αἰνή,
ἀλλ' ἤδη Δαναοί γε καὶ ἀθανάτοισι μάχονται."
τὴν δ' ἠμείβετ' ἔπειτα Διώνη δῖα θεάων·
"τέτλαθι, τέκνον ἐμόν, καὶ ἀνάσχεο κηδομένη περ·
πολλοὶ γὰρ δὴ τλῆμεν Ὀλύμπια δώματ' ἔχοντες
ἐξ ἀνδρῶν, χαλέπ' ἄλγε' ἐπ' ἀλλήλοισι τιθέντες.
τλῆ μὲν Ἄρης, ὅτε μιν Ὦτος κρατερός τ' Ἐφιάλτης,
παῖδες Ἀλωῆος, δῆσαν κρατερῷ ἐνὶ δεσμῷ·
χαλκέῳ δ' ἐν κεράμῳ δέδετο τρισκαίδεκα μῆνας.
καί νύ κεν ἔνθ' ἀπόλοιτο Ἄρης ἆτος πολέμοιο,
εἰ μὴ μητρυιὴ περικαλλὴς Ἠερίβοια
Ἑρμέᾳ ἐξήγγειλεν· ὁ δ' ἐξέκλεψεν Ἄρηα
ἤδη τειρόμενον, χαλεπὸς δέ ἑ δεσμὸς ἐδάμνα.
τλῆ δ' Ἥρη, ὅτε μιν κρατερὸς πάις Ἀμφιτρύωνος
δεξιτερὸν κατὰ μαζὸν ὀιστῷ τριγλώχινι

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383. The sense is the same as 873. **τλῆμεν**, with the usual punctuation after ἐξ ἀνδρῶν, is here used absolutely; but this is hardly to be paralleled in H., the expression τλῆτε, φίλοι, B 299, being rather different. It would perhaps be better, as suggested by Heyne, to take ἄλγεα as the object of τλῆμεν as well as of ἐπιτιθέντες. For the use of the latter verb cf. B 39. Fulda (*Unters. über die Sprache der Hom. Ged.* 224) says that ἄλγος was originally used of mental pain only, and that the three passages in which it is used of bodily pain (here, 895, B 721) are of late origin. He might have added λ 582.

385. For the legend of Otos and Ephialtes, the youthful giants who piled Pelion upon Ossa, see λ 308 *sqq.* The traditional explanation makes them a personification of the triumph of agricultural pursuits (Ἀλωεύς from ἀλωή) over warlike passions. τοὺς Ἀλωείδας φασὶ καταπαῦσαι τὸν πόλεμον καὶ τὰς ἐς αὐτὸν παρασκευάς, καὶ ἐν εἰρήνῃ ποιῆσαι βιοτεύειν τοὺς ἀνθρώπους, Schol. D on λ 308. Other legends, as well as some tedious moralising by Porphyrios, will be found in Schol. B here.

387. The **κέραμος** reminds us of the enormous jars, quite large enough to hold a man comfortably, found by Dr. Schliemann at Hissarlik; see the illustrations to *Ilios*, pp. 33, 378, 589. These jars are of course of earthenware. The epithet **χάλκεος** is added in accordance with the usual practice of describing the utensils of the gods as made of the more valuable metals, while men used baser materials: cf. 724 *sqq.* Eurystheus, according to the legend, of which representations on archaic vases are not uncommon, lived in a brazen κέραμος sunk in the ground, for fear of Herakles.

388. For the construction see 311.

389. **μητρυιή**, of the sons of Aloeus, apparently: but according to others, of Hermes. But it is evidently meant that the step-mother does what she can to thwart her step-sons. Their mother is called Iphimedeia in λ 305.

391. **ἐδάμνα**, rather ἐδάμνη, as Nauck suggests, from δάμνημι (893). Cf. however ηὔδα, which, as Fick has remarked, is an analogous form from αὔδημι (Aeol. ? αὔδαμι), not a contracted imperfect.

393-400 seem to belong to the legend of the campaign of Herakles against Pylos, which recurs, but without the divine elements, in Λ 690, where the Schol. says, Ἡρακλῆς παρεγένετο εἰς Πύλον

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βεβλήκει· τότε καί μιν ἀνήκεστον λάβεν ἄλγος.
τλῆ δ' Ἀΐδης ἐν τοῖσι πελώριος ὠκὺν ὀϊστόν,
εὖτέ μιν ωὑτὸς ἀνήρ, υἱὸς Διὸς αἰγιόχοιο,
ἐν Πύλῳ ἐν νεκύεσσι βαλὼν ὀδύνῃσιν ἔδωκεν.
αὐτὰρ ὁ βῆ πρὸς δῶμα Διὸς καὶ μακρὸν Ὄλυμπον
κῆρ ἀχέων, ὀδύνῃσι πεπαρμένος, αὐτὰρ ὀϊστὸς
ὤμῳ ἔνι στιβαρῷ ἠλήλατο, κῆδε δὲ θυμόν.
τῷ δ' ἐπὶ Παιήων ὀδυνήφατα φάρμακα πάσσων
ἠκέσατ'· οὐ μὲν γάρ τι καταθνητός γε τέτυκτο.
σχέτλιος, ὀβριμοεργός, ὃς οὐκ ὄθετ' αἴσυλα ῥέζων,
ὃς τόξοισιν ἔκηδε θεούς, οἳ Ὄλυμπον ἔχουσιν.
σοὶ δ' ἐπὶ τοῦτον ἀνῆκε θεὰ γλαυκῶπις Ἀθήνη·
νήπιος, οὐδὲ τὸ οἶδε κατὰ φρένα Τυδέος υἱός,

χρήζων καθαρσίων, οἱ δὲ Πύλιοι ἀποκλείσαντες τὰς πύλας οὐκ εἰσεδέξαντο αὐτόν· ἐφ' ᾧ ὀργισθεὶς ὁ ἥρως ἐπόρθησε Πύλον. συνεμάχουν δὲ τῷ μὲν Νηλεῖ τρεῖς θεοί, Ποσειδῶν Ἥρα Ἀϊδωνεύς, τῷ δὲ Ἡρακλεῖ δύω Ἀθηνᾶ καὶ Ζεύς. According to Hesiod, *Scut. Her.* 359-367, Ares was among the victims on the same occasion :

ἤδη μέν τέ ἕ φημι καὶ ἄλλοτε πειρηθῆναι
ἔγχεος ἡμετέρου, ὅθ' ὑπὲρ Πύλου ἠμαθόεντος
ἀντίος ἔστη ἐμεῖο, μάχης ἄμοτον μενεαίνων.

So also Pind. *Ol.* ix. 29-35, where Herakles

ἀμφὶ Πύλον σταθεὶς ἤρειδε Ποσειδᾶν,
ἤρειδεν δέ μιν ἀργυρέῳ τόξῳ πελεμίζων
Φοῖβος, οὐδ' Ἀΐδας ἀκινήταν ἔχε ῥαβδόν.

(Cf. Apollod. 2, 7, 3, and Pausanias, vi. 25, 3). The legend no doubt belongs to the journey to Hades, to recover Alkestis or to bring back Kerberos. There was clearly some primitive idea that Pylos was the gate of the underworld; a special cultus of Hades there is mentioned by Pausanias, *l.c.*, as being founded on the gratitude of the Pylians for his alliance with them against Herakles on this occasion. This is probably the explanation of the statement made by Schol. V that Aristarchos took *πύλῳ* in 397 to be another form of *πύλῃ*, meaning simply "in the gate of hell" (for which idea compare 646, I 312, and the epithet *πυλάρτης* applied to Hades). But seeing that the legend was so definitely localized at Pylos, it is much more likely that Aristarchos explained the name Πύλος to *mean* "the gate of hell," and was misunderstood by his followers, than that he assumed a synonym of *πύλη* which is not found elsewhere in Greek (H. uses only the plural *πύλαι*). **ἐν νεκύεσσι** would most naturally mean "in the country of the dead," and this would agree with such a double sense of Πύλῳ, but there is no strong reason why it should not be the same as *ἐν νεκάδεσσι*, 886. In any case it can hardly go with *βαλών*, which means "hitting him"; for there is no Homeric analogy for translating it "casting him among the dead."

401. **Παιήων** is only mentioned again by Homer in 899 and *δ* 232, where he is the progenitor of the race of physicians, see Solon, fr. 13, 57, and Pindar, P. iv. 270, *ἐσσὶ δ' ἰατὴρ ἐπικαιρότατος, Παιάν δέ σοι τιμᾷ φάος.* He is apparently not identical with Apollo, who in Homer has no healing function (cf. however Π 514-529). So Schol. on *δ* 232, *διαφέρει ὁ Παιήων Ἀπόλλωνος ὡς καὶ Ἡσίοδος μαρτυρεῖ, "εἰ μὴ Ἀπολλὼν Φοῖβος ὑπὲκ θανάτοιο σαώσαι, ἢ καὶ Παιήων, ὃς ἁπάντων φάρμακα οἶδεν."*

403-4. These lines, or at all events the second, can hardly be in place here, though the nominative in an exclamation is quite regular; *v.* A 231 and *νήπιος* just below. But in all such cases the adj. immediately follows the mention of the person referred to, whereas here Herakles has not been mentioned since 397. Christ is therefore perhaps right in putting them (in brackets) before 398. For **ὀβριμοεργός** Ar. seems to have read *αἰσυλοεργός*, which does not go well with the *αἴσυλα* immediately following.

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ὅττι μάλ' οὐ δηναιός, ὃς ἀθανάτοισι μάχηται,
οὐδέ τί μιν παῖδες ποτὶ γούνασι παππάζουσιν
ἐλθόντ' ἐκ πολέμοιο καὶ αἰνῆς δηιοτῆτος.
τῶ νῦν Τυδεΐδης, εἰ καὶ μάλα καρτερός ἐστιν,
φραζέσθω, μή τίς οἱ ἀμείνων σεῖο μάχηται,
μὴ δὴν Αἰγιάλεια περίφρων Ἀδρηστίνη
ἐξ ὕπνου γοόωσα φίλους οἰκῆας ἐγείρῃ,
κουρίδιον ποθέουσα πόσιν, τὸν ἄριστον Ἀχαιῶν,
ἰφθίμη ἄλοχος Διομήδεος ἱπποδάμοιο."
ἦ ῥα καὶ ἀμφοτέρῃσιν ἀπ' ἰχῶ χειρὸς ὀμόργνυ·
ἄλθετο χείρ, ὀδύναι δὲ κατηπιόωντο βαρεῖαι.
αἱ δ' αὖτ' εἰσορόωσαι Ἀθηναίη τε καὶ Ἥρη
κερτομίοις ἐπέεσσι Δία Κρονίδην ἐρέθιζον.
τοῖσι δὲ μύθων ἦρχε θεὰ γλαυκῶπις Ἀθήνη·
" Ζεῦ πάτερ, ἦ ῥά τί μοι κεχολώσεαι, ὅττι κεν εἴπω;
ἦ μάλα δή τινα Κύπρις Ἀχαιιάδων ἀνιεῖσα
Τρωσὶν ἅμα σπέσθαι, τοὺς νῦν ἔκπαγλα φίλησεν,

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407. Cf. Z 130. **μάλα** goes with the whole clause, "of a surety." Cf. B 241.

408. **παππάζουσιν**, so Nausikaa calls her father *πάππα*, *ζ* 57; compare also *μ* 42, and for the addition of the participle in the next line the similar Z 480.

412. Aigialeia, wife of Diomedes, was the youngest daughter of Adrestos, and aunt of her husband; for Tydeus had married her elder sister Deipyle, see Ξ 121. So in Λ 226 Iphidamas is married to his maternal aunt. This seems to shew that relationship through the mother only ceased to be recognized in Greece at an early date; though Mr. M'Lennan thought that traces of it existed till historic times, and that the change to the recognition of paternal kinship is recorded in the trial scene in the *Eumenides*. If this be the case, it must have been a peculiar instance of survival in Attica. It may be said generally that in Homer the idea of kinship is almost the same as our own, though relationship through the mother is not quite so close as with us. **δήν** must go with **γοόωσα**, "with long lament"; but this is not very appropriate. Perhaps the original reading was **δή *F'***, lamenting *him*.

412. For the feminine patronymic **Ἀδρηστίνη** cf. I 557 *Εὐηνίνη*, Ξ 319 *Ἀκρισιώνη*.

415. This line seems to be an interpolation, and out of place, like 403-4 above. If it is to be accepted at all it evidently ought to come after 412. For **ἰφθίμη** cf. Α 3: as used of women it is an Odyssean word, except T 116.

416. MSS. are divided between *ἰχῶ*, *ἰχῶρ*, and *ἰχῶρ*. As the word is masculine in 340 and elsewhere in Greek, the first form is preferable, on the analogy—not very close, however—of *ἱδρῶ* (Λ 621). For **χειρός** Zen. read *χερσίν*. Barnes conj. *ἀμφοτέρῃσ' ἰχῶρ' ἀπὸ χειρὸς*.

418. The return of Athene from the battle-field to Olympus has not been mentioned: see 510. The "taunt"—which almost descends, it must be admitted, to the level of "chaff"—looks like a conscious allusion to Δ 7-12. For 421 cf. E 762, *α* 158.

423. The MSS. are divided between *ἅμα σπέσθαι* and *ἅμ' ἑσπέσθαι*: the latter would be a reduplicated aor. for *σε-σπέσθαι*, and to this the breathing of *ἑσπόμην* would seem to point. So we have *ἕσπωνται* *μ* 349, *ἑσποίμην* *τ* 579, *φ* 77, *ἑσπέσθω* M 350, 363; but *σπεῖο* K 285, *σπέσθαι* here and *δ* 38 with a *var. lect.*, *χ* 324 all MSS.; *ἑσπόμενος* M 395, N 570, K 246. Of these we may observe that the initial *ε* is in *no* case needed, being always preceded by an elision; in K 285, *χ* 324, it cannot be inserted. Bekker and Nauck are therefore probably right in reading *ἅμα σπέσθαι* here, and

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τῶν τινα καρρέζουσα Ἀχαιιάδων εὐπέπλων
πρὸς χρυσέῃ περόνῃ καταμύξατο χεῖρα ἀραιήν."
ὣς φάτο, μείδησεν δὲ πατὴρ ἀνδρῶν τε θεῶν τε,
καί ῥα καλεσσάμενος προσέφη χρυσέην Ἀφροδίτην·
" οὔ τοι, τέκνον ἐμόν, δέδοται πολεμήια ἔργα,
ἀλλὰ σύ γ' ἱμερόεντα μετέρχεο ἔργα γάμοιο,
ταῦτα δ' Ἄρηι θοῷ καὶ Ἀθήνῃ πάντα μελήσει."
ὣς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον,
Αἰνείᾳ δ' ἐπόρουσε βοὴν ἀγαθὸς Διομήδης,
γιγνώσκων, ὅ οἱ αὐτὸς ὑπείρεχε χεῖρας Ἀπόλλων·
ἀλλ' ὅ γ' ἄρ' οὐδὲ θεὸν μέγαν ἅζετο, ἵετο δ' αἰεὶ
Αἰνείαν κτεῖναι καὶ ἀπὸ κλυτὰ τεύχεα δῦσαι.
τρὶς μὲν ἔπειτ' ἐπόρουσε κατακτάμεναι μενεαίνων,
τρὶς δέ οἱ ἐστυφέλιξε φαεινὴν ἀσπίδ' Ἀπόλλων.
ἀλλ' ὅτε δὴ τὸ τέταρτον ἐπέσσυτο δαίμονι ἶσος,
δεινὰ δ' ὁμοκλήσας προσέφη ἑκάεργος Ἀπόλλων·
" φράζεο, Τυδεΐδη, καὶ χάζεο, μηδὲ θεοῖσιν
ἶσ' ἔθελε φρονέειν, ἐπεὶ οὔ ποτε φῦλον ὁμοῖον
ἀθανάτων τε θεῶν χαμαὶ ἐρχομένων τ' ἀνθρώπων."
ὣς φάτο, Τυδεΐδης δ' ἀνεχάζετο τυτθὸν ὀπίσσω,

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analogous forms in all the other passages. It is significant that in *Hym. Hom.* xxix. 12 two MSS. give *τ' ἕσπεσθε*, not *θ'*. So we have *μετασπόμενος*, and in the compounds the later Greek MSS. always give the shorter forms, *ἐπισπέσθαι*, etc. (see Hayman on δ 38). **τοὺς νῦν ἔκπαγλα φίλησεν**, cf. Γ 415.

424. **τῶν τινα** takes up *τινα Ἀχαιιάδων* above. Fäsi has remarked that the speech seems to shew something of the freedom of familiar conversation.

425. **ἀραιήν** Ar., *ἀραιήν vulgo.* The word must once have begun with a consonant, probably *F*, on account of the hiatus here and Σ 411, Υ 37; the two other places where it occurs, Π 161, κ 90, prove nothing. No plausible etymology has been suggested. The soft breathing probably arose from the idea that the word meant *destructive*, and came from *ἀρή* or *ῥαίω*; but this is not tenable.

431. This line appears to be a "tag" by which a return is often made from an interpolation to the original narrative. It is especially common after scenes in Olympus of doubtful authenticity: Η 464, Θ 212, Σ 368, Φ 514. It occurs also Ε 274, Ν 81, Π 101, and sixteen times in the Odyssey. (So La Roche.) It is clear that 432 originally followed 352. The myths, of which the intervening lines are full, are almost totally distinct from those of other parts of Homer, and the quasi-comic scene in Olympus is nearly allied to others where we have good reasons for suspecting a later hand. Several peculiarities of diction have also been pointed out in the notes.

436 *sqq.* Cf. Π 784-786, which seem to be modelled on this passage; so also Π 703-707.

440. The very marked assonance is curiously overlooked by Bekker in the very full list of similar phenomena given in H. B. i. 185-195.

441. For **ἶσα φρονέειν** compare Α 187, *ἶσον ἐμοὶ φάσθαι.*

442. **χαμαὶ ἐρχομένων** go closely together in the sense of *ἐπιχθονίων*, hence the position of *τε*: so Ω 250 *βοὴν ἀγαθόν τε.* Compare also phrases like *Ἄρηι κτάμενος*, which are commonly written as a single word. For the thought cf. Ρ 447, *ὅσσα τε γαῖαν ἔπι πνείει τε καὶ ἕρπει.*

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μῆνιν ἀλευάμενος ἑκατηβόλου Ἀπόλλωνος.
Αἰνείαν δ' ἀπάτερθεν ὁμίλου θῆκεν Ἀπόλλων
Περγάμῳ εἰν ἱερῇ, ὅθι οἱ νηός γε τέτυκτο.
ἤ τοι τὸν Λητώ τε καὶ Ἄρτεμις ἰοχέαιρα
ἐν μεγάλῳ ἀδύτῳ ἀκέοντό τε κύδαινόν τε·
αὐτὰρ ὁ εἴδωλον τεῦξ' ἀργυρότοξος Ἀπόλλων
αὐτῷ τ' Αἰνείᾳ ἴκελον καὶ τεύχεσι τοῖον·
ἀμφὶ δ' ἄρ' εἰδώλῳ Τρῶες καὶ δῖοι Ἀχαιοὶ
δῄουν ἀλλήλων ἀμφὶ στήθεσσι βοείας,
ἀσπίδας εὐκύκλους λαισήιά τε πτερόεντα.
δὴ τότε θοῦρον Ἄρηα προσηύδα Φοῖβος Ἀπόλλων·
"Ἆρες, Ἄρες βροτολοιγέ, μιαιφόνε, τειχεσιπλῆτα,
οὐκ ἂν δὴ τόνδ' ἄνδρα μάχης ἐρύσαιο μετελθών,
Τυδεΐδην, ὃς νῦν γε καὶ ἂν Διὶ πατρὶ μάχοιτο;
Κύπριδα μὲν πρῶτα σχεδὸν οὔτασε χεῖρ' ἐπὶ καρπῷ,
αὐτὰρ ἔπειτ' αὐτῷ μοι ἐπέσσυτο δαίμονι ἶσος."
ὣς εἰπὼν αὐτὸς μὲν ἐφέζετο Περγάμῳ ἄκρῃ,
Τρῳὰς δὲ στίχας οὖλος Ἄρης ὤτρυνε μετελθὼν
εἰδόμενος Ἀκάμαντι θοῷ, ἡγήτορι Θρῃκῶν.
υἱάσι δὲ Πριάμοιο διοτρεφέεσσι κέλευεν·

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446. The γε here seems quite out of place, and was no doubt inserted into the original νηὸς ἐτέτυκτο from ignorance of the fact that the ictus was sufficient to lengthen a short syllable. Apollo, as often, shares a temple with his mother and sister.

448. It is remarkable that the word **ἄδυτον** occurs only here and in 512, nor is there any other trace in Homer of a holy place "not to be approached" by the profane. **κύδαινον**, they not only healed him, but made him even more glorious than before. This is worthy of gods when they tend a favourite. Compare T 33, *ἔσται χρὼς ἔμπεδος ἢ καὶ ἀρείων*. It is not necessary to adopt Herwerden's conj. *κήδευον* or *κήδαινον* (Hesych. *κηδαίνει, μεριμνᾷ*).

449. The mention of the "wraith" is not like Homer, nor does it appear on other occasions when a hero is snatched away by a god. It plays no further part in the action, nor does there seem to be the least surprise shown at the reappearance of the original Aineias in the field, l. 514. Thus 449-453 are probably interpolated; the last two lines come bodily from M 425-6.

452. **βοείας** is the genus, **ἀσπίδας** and **λαισήϊα** the species, as both are made of hides. The epithet **εὔκυκλος** seems to refer to the concentric circles of the wooden framework which formed the foundation of the shield. **λαισήια** were probably aprons of leather, with the hair left on (*λάσιος*), which hung down from the lowest part of the shield in order to protect the legs from arrows. See a discussion at length in J. H. S. iv. pp. 285-288.

453. **πτερόεντα**, fluttering. The epithet is elsewhere applied only to arrows and *ἔπεα*. The old explanation that it meant *κοῦφα, ἐλαφρά*, and that *λαισήια* were therefore a lighter sort of buckler, is quite untenable.

455 = 31, which is also followed by *οὐκ ἂν δή*.

461. **Τρῳάς**, so La Roche: al. *Τρῶας*, but this form could not be a fem. adj. The variant *Τρώων* which is found in MSS. of the second class is evidently a gloss, to explain that *Τρῳὰς* is an adj. See Cobet, M. C. 337.

462. Ares, the god of the Thracians, naturally assumes the form of a Thracian chief: see N 301.

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" ὦ υἱεῖς Πριάμοιο διοτρεφέος βασιλῆος,
ἐς τί ἔτι κτείνεσθαι ἐάσετε λαὸν Ἀχαιοῖς ;
ἦ εἰς ὅ κεν ἀμφὶ πύλῃς ἐυποιήτῃσι μάχωνται ;
κεῖται ἀνήρ, ὅν τ' ἶσον ἐτίομεν Ἕκτορι δίῳ,
Αἰνείας υἱὸς μεγαλήτορος Ἀγχίσαο·
ἀλλ' ἄγετ' ἐκ φλοίσβοιο σαώσομεν ἐσθλὸν ἑταῖρον."
ὣς εἰπὼν ὤτρυνε μένος καὶ θυμὸν ἑκάστου.
ἔνθ' αὖ Σαρπηδὼν μάλα νείκεσεν Ἕκτορα δῖον·
" Ἕκτορ, πῇ δή τοι μένος οἴχεται, ὃ πρὶν ἔχεσκες ;
φῆς που ἄτερ λαῶν πόλιν ἑξέμεν ἠδ' ἐπικούρων
οἶος, σὺν γαμβροῖσι κασιγνήτοισί τε σοῖσιν·
τῶν νῦν οὔ τιν' ἐγὼ ἰδέειν δύναμ' οὐδὲ νοῆσαι,
ἀλλὰ καταπτώσσουσι, κύνες ὣς ἀμφὶ λέοντα·
ἡμεῖς δὲ μαχόμεσθ', οἵ πέρ τ' ἐπίκουροι ἔνειμεν.
καὶ γὰρ ἐγὼν ἐπίκουρος ἐὼν μάλα τηλόθεν ἵκω·
τηλοῦ γὰρ Λυκίη, Ξάνθῳ ἔπι δινήεντι·
ἔνθ' ἄλοχόν τε φίλην ἔλιπον καὶ νήπιον υἱόν,
κὰδ δὲ κτήματα πολλά, τά τ' ἔλδεται, ὅς κ' ἐπιδευής·
ἀλλὰ καὶ ὣς Λυκίους ὀτρύνω καὶ μέμον' αὐτὸς
ἀνδρὶ μαχήσασθαι· ἀτὰρ οὔ τί μοι ἐνθάδε τοῖον,
οἷόν κ' ἠὲ φέροιεν Ἀχαιοὶ ἤ κεν ἄγοιεν.
τύνη δ' ἕστηκας, ἀτὰρ οὐδ' ἄλλοισι κελεύεις
λαοῖσιν μενέμεν καὶ ἀμυνέμεναι ὤρεσσιν·
μή πως, ὡς ἀψῖσι λίνου ἁλόντε πανάγρου,

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465. For the dat. after *κτείνεσθαι* we may compare the similar construction after *δάμνασθαι* (Θ 244), *ὑποκλονέεσθαι*, Φ 556, etc.

466. **ἐυποιήτοισι** Ar., *-τῃσι* Zenod. The testimony of the MSS. is divided, but is rather in favour of the reading of Zen.; and in Π 636 we have *ἐυποιητάων*, while in γ 434 the MSS. all give *ἐυποίητον*. It is apparently not possible to introduce uniformity into the practice of the Epic language in this respect.

471. This is the first entry in the story (excepting of course in the Catalogue B 876) of Sarpedon and his southern Lykians, who henceforth supplant the Lykians of Pandaros. See note on 105.

473. MSS. are divided between **φῆς** and **φῇς**; Ar. read the former which he explained to be the imperf. = *ἐφῆσθα*, while *φῇς* is the present, according to the tradition.

477. **δέ**, so five MSS. and Schol. A on B 131: the vulg. *δ' αὖ* is merely a needless attempt to help the metre.

478. **ἵκω**, so Bekk. and La R., MSS. *ἥκω*; but the old tradition is unanimous in favour of the form with *ι*; *v.* La R. *Textk.* p. 288. *ἥκω* has crept into the vulgate in three other passages, Σ 406, ν 325, ο 329, but with little MS. authority.

481. **κὰδ δέ**, as though *κατέλιπον* had preceded. Precisely similar cases will be found in Γ 268, Η 168, Ψ 755. Sarpedon means of course that he has left his wealth, forgetful of the protection which it would need against the raids of his needy neighbours.

484. Observe the effect of the "bucolic diaeresis" in preserving the length of the last syllable of **Ἀχαιοί** before a vowel.

487. The use of the dual here is hard to explain, unless it refer to the wives mentioned in the preceding line, and mean "caught in pairs, man and wife"; which seems highly improbable (so

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ἀνδράσι δυσμενέεσσιν ἕλωρ καὶ κύρμα γένησθε·
οἱ δὲ τάχ' ἐκπέρσουσ' εὖ ναιομένην πόλιν ὑμήν.
σοὶ δὲ χρὴ τάδε πάντα μέλειν νύκτας τε καὶ ἦμαρ,
ἀρχοὺς λισσομένῳ τηλεκλειτῶν ἐπικούρων
νωλεμέως ἐχέμεν, κρατερὴν δ' ἀποθέσθαι ἐνιπήν."
ὣς φάτο Σαρπηδών, δάκε δὲ φρένας Ἕκτορι μῦθος.
αὐτίκα δ' ἐξ ὀχέων σὺν τεύχεσιν ἆλτο χαμᾶζε,
πάλλων δ' ὀξέα δοῦρε κατὰ στρατὸν ᾤχετο πάντῃ

Schol. B ὑμεῖς καὶ αἱ γυναῖκες, see H. G. § 170). Others make it = σὺ καὶ ὁ λαός: others explain it as a relic of the primitive origin of the plural from the dual, of which however the traces in Homer are doubtful, see note on A 567. Mr. Monro suggests that a line alluding to the absence of Paris may have dropped out, so that ἁλόντε may mean "you and Paris." But there is no single case in Homer where the loss of a line can be assumed with reasonable probability; the tradition was wonderfully tenacious of all it had got, as well as acquisitive of new matter. Again the length of the α in ϝαλόντε is almost without analogy; it is true we have ἑάλων in Attic, but that is simply a case of double augment, like ἑώρων. We find however ἀλῶναι with ᾱ in Hipponax, *fr.* 74, 1. Knös (*de Dig.* p. 75) suggests that the long α may be due to the preceding ϝ as in ἀ-αγές λ 575, οὐλαμός for ϝολαμός, and perhaps ἐάγῃ, see on Γ 367. But in all these cases the long vowel is *in arsi*, which makes a great difference. Bentley's conjecture, λίνου πανάγροιο ϝαλόντες, removes both difficulties; but there is no trace of a tradition to support it, nor any obvious reason why it should have been altered to the text; and there is no other case in Homer of a short vowel before γρ, though it might be argued that the analogy of βρ and δρ would justify this. Unfortunately, owing to the lacuna in A, we have no evidence as to the Alexandrian view of the passage. Tryphiodoros however seems to have read it as it stands, for he writes (674) ἀλλ' οἱ μὲν δέδμηντο λίνῳ θανάτοιο πανάγρῳ (J. A. P.). It may be observed that the emendation λίνοιο for λίνου, though it removes the difficulty of the quantity, introduces what is equally objectionable, an un-Homeric rhythm. H. G. § 367 (2).

Fishing with a net is mentioned again only in the simile in χ 383 *sqq.*, nor does fishing with an angle, which is several times mentioned in the Odyssey (δ 368, μ 251, 332) occur in the Iliad, except in Ω 80. This all seems in favour of supposing that at all events the lines 487-9, if not the whole speech of Sarpedon, do not belong to the oldest part of the Iliad. It cannot perhaps be proved, but it will I believe be felt that the periphrase λίνον πάναγρον does not sound like a genuine Homeric name for a net; it is very different from the simple δίκτυον πολύωπον of χ 385, and reminds us rather of the Hesiodic style, in which periphrases are so common; or even of the tragedians. Compare Aesch. *Cho.* 507, τὸν ἐκ βυθοῦ κλωστῆρα σώζοντες λίνου: and of the net cast over Troy, *Agam.* 357-361, στεγανὸν δίκτυον . . . μέγα δουλείας γάγγαμον, ἄτης παναλώτου. The word ἀψίς is ἅπ. λεγ. in Homer, and, in the sense of mesh, in all Greek till we come to Oppian.

489. **ἐκπέρσουσ'**, al. -ωσ', but the reversion to the principal construction is more Epic.

492. **ἐνιπή** is here, as always, reproof as felt by him to whom it is addressed, cf. Δ 402, Ξ 104, κ 448. Hector is urged to "put away, remove from himself," the reproach which is laid upon him by the allies. The expression is the converse of μῶμον ἀνάψαι β 86, ἐλεγχείην ἀναθήσει X 100. It is therefore quite needless to follow Nauck in reading ὑποδέχθαι, "*accept* their rebuke." The MSS. vary between χαλεπήν and κρατερήν: the latter is given by the best. Paley compares Hes. *Opp.* 762, φήμη—ἀργαλέη φέρειν χαλεπὴ δ' ἀποθέσθαι, which shews the evident origin of the variation. The interpretation of the Schol., that Hector is urged "to give up the habit of severe rebuke" towards his allies, is on every ground untenable.

495. **δοῦρε**, so Bekker for δοῦρα of MSS.; no doubt rightly; cf. Γ 18, Λ 43, etc.

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ὀτρύνων μαχέσασθαι, ἔγειρε δὲ φύλοπιν αἰνήν.
οἱ δ' ἐλελίχθησαν καὶ ἐναντίοι ἔσταν Ἀχαιῶν·
Ἀργεῖοι δ' ὑπέμειναν ἀολλέες οὐδὲ φόβηθεν.
ὡς δ' ἄνεμος ἄχνας φορέει ἱερὰς κατ' ἀλωὰς
ἀνδρῶν λικμώντων, ὅτε τε ξανθὴ Δημήτηρ
κρίνῃ ἐπειγομένων ἀνέμων καρπόν τε καὶ ἄχνας·
αἱ δ' ὑπολευκαίνονται ἀχυρμιαί· ὡς τότ' Ἀχαιοὶ
λευκοὶ ὕπερθε γένοντο κονισάλῳ, ὅν ῥα δι' αὐτῶν
οὐρανὸν ἐς πολύχαλκον ἐπέπληγον πόδες ἵππων,
ἂψ ἐπιμισγομένων· ὑπὸ δ' ἔστρεφον ἡνιοχῆες·
οἱ δὲ μένος χειρῶν ἰθὺς φέρον. ἀμφὶ δὲ νύκτα
θοῦρος Ἄρης ἐκάλυψε μάχῃ Τρώεσσιν ἀρήγων,
πάντοσ' ἐποιχόμενος, τοῦ δ' ἐκραίαινεν ἐφετμὰς
Φοίβου Ἀπόλλωνος χρυσαόρου, ὅς μιν ἀνώγειν
Τρωσὶν θυμὸν ἐγεῖραι, ἐπεὶ ἴδε Παλλάδ' Ἀθήνην
οἰχομένην· ἡ γάρ ῥα πέλεν Δαναοῖσιν ἀρηγών.

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499. **ἱεράς**, consecrated to Demeter: cf. Α 631, *ἀλφίτου ἱεροῦ ἀκτήν*. **ἀλωή**, here and Ν 588, Υ 496, "threshing floor," generally "orchard." But the former meaning seems to be the oldest, cf. *ἀλέω*, *ἀλοάω*, *ἅλως*, and many kindred forms from root *Fελ*, which will be found in Curt. *Gr. Et.* no. 527. The question whether the right form is *ἀλωή* or *ἀλῳή* is doubtful; we have a similar variation between *ἀλοάω* and *ἀλοιάω*, but the *ι* in any case does not seem to be primitive, and it is therefore best to follow the MSS. in reading *ἀλωάς*, though La Roche prefers *ἀλῳάς*, on the strength of the tradition of the grammarians. For another elaborate simile taken from the process of winnowing cf. Ν 588 *sqq.* It is not clear whether the wind used is created by a fan, or whether they took advantage of the natural wind; but the probability seems in favour of the former, so that *ἐπειγομένων* will be a passive.

503. **δι' αὐτῶν**, through the men (as opposed to the horses), *i.e.* the *πρόμαχοι* fighting in front of their chariots.

504. **πολύχαλκον**, as γ 2; cf. *χάλκεος* Ρ 425, *σιδήρεος*, ο 329. For the thematic pluperfect **ἐπέπληγον** cf. H. G. § 27.

505. **ἐπιμισγομένων** seems to apply to the whole of the combatants, not to *ἵππων*, as generally thought. **ὑπέστρεφον**, kept wheeling about, as the line of *πρόμαχοι* on whom they attended swayed backwards and forwards. Cf. 581.

506. For **μένος χειρῶν ἰθὺς φέρον** we may compare *σὺν ῥ' ἔβαλον . . . μένε' ἀνδρῶν* Δ 447, and *ἔριδα προφέρονται* Γ 7.

507. **μάχῃ** may go either with the preceding or the following words. The rhythm and the analogy of Α 521 are in favour of the second alternative, while Π 567 speaks for the first, and the omission of the object around which the darkness is cast produces a rather bare effect. Perhaps *μάχῃ* may be regarded as performing a double function, going both with *ἐκάλυψε* and *ἀρήγων*.

508. For the **ἐφετμαί** in question see 455.

509. The epithet **χρυσάορος** recurs only in Ο 256, and has caused some surprise, since the sword is not the weapon of Phoebus. So in the *Hymn. Cer.* 4 even Demeter is called *χρυσάορος*, and according to the Schol. on Ο 256, *Πίνδαρος χρυσάορα Ὀρφέα φησίν*. Hence some of the old grammarians explained **ἄορ** as having meant originally "implement," *ὅπλον*, in the widest sense, to include both the winnowing-fan of Demeter and the lyre of Apollo. But there is no trace in Homer of such a wide meaning of the word **ἄορ**, which is probably the same as *ensis* (for *n-sor*; Schrader, *S. und U.* p. 315). We can only say that this seems to be one of the archaic epithets of gods, of which we cannot understand the full significance.

511. **οἰχομένην**, somewhere between 290 and 418: see note on the latter

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αὐτὸς δ' Αἰνείαν μάλα πίονος ἐξ ἀδύτοιο
ἧκε, καὶ ἐν στήθεσσι μένος βάλε ποιμένι λαῶν.
Αἰνείας δ' ἑτάροισι μεθίστατο· τοὶ δὲ χάρησαν,
ὡς εἶδον ζωόν τε καὶ ἀρτεμέα προσιόντα
καὶ μένος ἐσθλὸν ἔχοντα· μετάλλησάν γε μὲν οὔ τι·
οὐ γὰρ ἔα πόνος ἄλλος, ὃν ἀργυρότοξος ἔγειρεν
Ἄρης τε βροτολοιγὸς Ἔρις τ' ἄμοτον μεμαυῖα.
τοὺς δ' Αἴαντε δύω καὶ Ὀδυσσεὺς καὶ Διομήδης
ὤτρυνον Δαναοὺς πολεμιζέμεν· οἱ δὲ καὶ αὐτοὶ
οὔτε βίας Τρώων ὑπεδείδισαν οὔτε ἰωκάς,
ἀλλ' ἔμενον νεφέλῃσιν ἐοικότες, ἅς τε Κρονίων
νηνεμίης ἔστησεν ἐπ' ἀκροπόλοισιν ὄρεσσιν
ἀτρέμας, ὄφρ' εὕδῃσι μένος Βορέαο καὶ ἄλλων
ζαχρειῶν ἀνέμων, οἵ τε νέφεα σκιόεντα
πνοιῇσιν λιγυρῇσι διασκιδνᾶσιν ἀέντες·
ὣς Δαναοὶ Τρῶας μένον ἔμπεδον οὐδὲ φέβοντο.
Ἀτρεΐδης δ' ἀν' ὅμιλον ἐφοίτα πολλὰ κελεύων·
" ὦ φίλοι, ἀνέρες ἔστε καὶ ἄλκιμον ἦτορ ἕλεσθε,
ἀλλήλους τ' αἰδεῖσθε κατὰ κρατερὰς ὑσμίνας.
αἰδομένων ἀνδρῶν πλέονες σόοι ἠὲ πέφανται,

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line. But the lines 508-511 are almost certainly an interpolation, as was shewn by M. Haupt, for they are not all consistent with the content of 455-459, to which they refer. Besides in 461-470 Ares has been doing precisely what he is now said to have been bidden to do. The repetition of ἀρήγων in the form ἀρηγών is clumsy, and αὐτός 512 is not clear; it seems to have supplanted an original Φοῖβος.

516-518 look like an interpolation to explain what some prosaic rhapsode seems to have felt as a lack of historical probability. **πόνος ἄλλος** is not a Homeric phrase: we can only explain it to mean "toil of different sort," *i.e.* war as opposed to curiosity. Heyne has remarked that for ἄλλος we should rather expect an epithet such as αἰπύς. **ἀργυρότοξος** is not elsewhere used as a substantive, but we may compare γλαυκῶπις Θ 373, etc., ἠριγένεια χ 197. The last half of 518 is from Δ 440. It may further be observed that Ἔρις in the other passages where she is mentioned (Δ 440, Λ 3, 73, Υ 48) always appears in the *introduction* to a fight, never casually, as here, in the course of it.

521. **ἰωκάς**, apparently conn. with διώκω: Curtius explained it as passing through the form δjώκω, and losing the δ; but in the last edition of his *Gr. Et.* he appears to have abandoned this. Cf. Ε 740, Λ 601.

523. **νηνεμίης**: for this genitive of time see H. G. § 150. We may also compare the use of the gen. with ἐπί in Attic.

525. **ζαχρειῶν**, MSS.: the original form must have been ζαχρεέων. Ahrens (*Beitr.* i. 4) derives the word as ζαχρέϝης from χείρ (stem χερϝ), applied properly to warriors, "strong-handed"; and then by metaphor to wind and horses (N 684), "strong" simply. This seems more natural than the ordinary derivation from χραύω, ἔχραον (on which see 138).

529. **ἄλκιμον ἦτορ ἕλεσθε** only here: but cf. ἄλκιμον ἦτορ ἔχων, Π 209, 264. The phrase has a superficial resemblance to our "take heart." In the repetition of these lines Ο 561-564 we have αἰδῶ θέσθ' ἐνὶ θυμῷ. For the Homeric conception of αἰδώς see Nägelsbach, *Hom. Theol.* 323. Most MSS. give **δ'** after αἰδομένων, but Ar. omitted it, and it is not necessary.

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φευγόντων δ' οὔτ' ἂρ κλέος ὄρνυται οὔτε τις ἀλκή."
ἦ καὶ ἀκόντισε δουρὶ θοῶς, βάλε δὲ πρόμον ἄνδρα,
Αἰνείω ἕταρον μεγαθύμου, Δηικόωντα
Περγασίδην, ὃν Τρῶες ὁμῶς Πριάμοιο τέκεσσιν
τῖον, ἐπεὶ θοὸς ἔσκε μετὰ πρώτοισι μάχεσθαι.
τόν ῥα κατ' ἀσπίδα δουρὶ βάλε κρείων Ἀγαμέμνων·
ἡ δ' οὐκ ἔγχος ἔρυτο, διαπρὸ δὲ εἴσατο χαλκός,
νειαίρῃ δ' ἐν γαστρὶ διὰ ζωστῆρος ἔλασσεν.
δούπησεν δὲ πεσών, ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ.
ἔνθ' αὖτ' Αἰνείας Δαναῶν ἕλεν ἄνδρας ἀρίστους,
υἷε Διοκλῆος Κρήθωνά τε Ὀρσίλοχόν τε,
τῶν ῥα πατὴρ μὲν ἔναιεν ἐυκτιμένῃ ἐνὶ Φηρῇ
ἀφνειὸς βιότοιο, γένος δ' ἦν ἐκ ποταμοῖο
Ἀλφειοῦ, ὅς τ' εὐρὺ ῥέει Πυλίων διὰ γαίης,
ὃς τέκετ' Ὀρσίλοχον πολέεσσ' ἄνδρεσσιν ἄνακτα·
Ὀρσίλοχος δ' ἄρ' ἔτικτε Διοκλῆα μεγάθυμον,
ἐκ δὲ Διοκλῆος διδυμάονε παῖδε γενέσθην,
Κρήθων Ὀρσίλοχός τε, μάχης εὖ εἰδότε πάσης.
τὼ μὲν ἄρ' ἡβήσαντε μελαινάων ἐπὶ νηῶν
Ἴλιον εἰς εὔπωλον ἅμ' Ἀργείοισιν ἑπέσθην,
τιμὴν Ἀτρεΐδῃς Ἀγαμέμνονι καὶ Μενελάῳ
ἀρνυμένω· τὼ δ' αὖθι τέλος θανάτοιο κάλυψεν.
οἵω τώ γε λέοντε δύω ὄρεος κορυφῇσιν

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538. See on Δ 138.

539. **νειαίρῃ**, only in this phrase, conn. with *νέατος*, *νειόθι*, in the sense "lowest" (root *ni*, which is found in Skt. in the sense "down"). The ordinary derivation from *νέ(F)ος* is untenable; as the local sense of *νέος* is not to be established from a few casual uses of Lat. *novissimus*, when it does not occur in all Greek, much less in Homer. *νέατος* it is true is used occasionally in Attic Greek = *νεώτατος*, but this is likely enough to happen, as a word in universal use is always apt to attract to itself sporadic archaic forms which resemble it. Thus Curtius' objections to Fick's and Ebel's explanation (*Gr. El.* no. 431) seem quite inadequate. For the fem. suffix *-ειρα* cf. *ἰοχέαιρα*, *πίειρα*. **διὰ ζωστῆρος**, and therefore also through the lower part, or *ζῶμα*, of the *θώρηξ*. See on Δ 187.

543. **Φηρῇ**, also in plur. *Φηραί*, in Messenia; see I 151, γ 488, ο 186: it is the modern Kalamata.

553. **ἀρνυμένω**, cf. note on A 159.

554. **οἵω τώ γε** as it stands must be for *τώ γε, οἵω*, by a violent hyperbaton, the phrase being thus an anticipation of *τοίω τώ* in 559; or else it must mean "even as they, were two lions bred." Neither alternative is agreeable, the second perhaps being the worst, as there is no case in H. where a simile is thus introduced as a direct statement, the relation of the thing illustrated and the instance illustrating it being reversed. "*θῆρε*?" Nauck, for *τώ γε*; but then the corruption is inexplicable. The same may be said of Heyne's *οἵω τ' αὖτε*, and Förstemann's *τὼ οἵω τε*. *οἵω αἴθωνε* conj. Düntzer, when the synizesis might explain the corruption but is itself unparalleled. The evil is probably past remedy, *τώ γε* representing some adjective which was thrust out because it was unintelligible and forgotten. As to the dual Schol. B mentions the legend that two lion's cubs were always born at one

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ἐτραφέτην ὑπὸ μητρὶ βαθείης τάρφεσιν ὕλης·
τὼ μὲν ἄρ' ἁρπάζοντε βόας καὶ ἴφια μῆλα
σταθμοὺς ἀνθρώπων κεραΐζετον, ὄφρα καὶ αὐτὼ
ἀνδρῶν ἐν παλάμῃσιν κατέκταθεν ὀξέι χαλκῷ.
τοίω τὼ χείρεσσιν ὑπ' Αἰνείαο δαμέντε
καππεσέτην ἐλάτῃσιν ἐοικότες ὑψηλῇσιν.
τὼ δὲ πεσόντ' ἐλέησεν ἀρηΐφιλος Μενέλαος,
βῆ δὲ διὰ προμάχων κεκορυθμένος αἴθοπι χαλκῷ,
σείων ἐγχείην· τοῦ δ' ὤτρυνεν μένος Ἄρης,
τὰ φρονέων, ἵνα χερσὶν ὑπ' Αἰνείαο δαμείη.
τὸν δ' ἴδεν Ἀντίλοχος μεγαθύμου Νέστορος υἱός,
βῆ δὲ διὰ προμάχων· περὶ γὰρ δίε ποιμένι λαῶν,
μή τι πάθοι, μέγα δέ σφας ἀποσφήλειε πόνοιο.
τὼ μὲν δὴ χεῖράς τε καὶ ἔγχεα ὀξυόεντα
ἀντίον ἀλλήλων ἐχέτην μεμαῶτε μάχεσθαι,
Ἀντίλοχος δὲ μάλ' ἄγχι παρίστατο ποιμένι λαῶν.
Αἰνείας δ' οὐ μεῖνε, θοός περ ἐὼν πολεμιστής,
ὡς εἶδεν δύο φῶτε παρ' ἀλλήλοισι μένοντε.
οἱ δ' ἐπεὶ οὖν νεκροὺς ἔρυσαν μετὰ λαὸν Ἀχαιῶν,
τὼ μὲν ἄρα δειλὼ βαλέτην ἐν χερσὶν ἑταίρων,
αὐτὼ δὲ στρεφθέντε μετὰ πρώτοισι μαχέσθην.
ἔνθα Πυλαιμένεα ἑλέτην ἀτάλαντον Ἄρηι,

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birth, and that the lioness never had more.

555. For the intransitive use of **ἔτραφον** cf. B 661.

556. **ἴφια**: this adjective occurs only in the phrase *ἴφια μῆλα*. The nom. may be *Ϝίφιος* or *Ϝῖφις*: if the latter, *Ϝῖφι* may be a neuter used adverbially rather than a case of *Ϝίς = vis*. But this last view is supported by the analogy of *ἶφι κτάμενος* to *Ἄρηι (δαΐ) κτάμενος*. It might be supposed that *ἴφια* was formed by a mistake from *ἶφι*, wrongly supposed to be a neuter; but this is highly improbable in view of the fact that the adj. occurs only in a single stereotyped phrase, which therefore presumably is a part of the original furniture of Epic poetry. The whole question is however difficult; see Curtius, *Gr. Et.* no. 592.

567. **ἀποσφήλειε**, *ἀποτυχεῖν ποιήσειεν*, Schol. B. For the word cf. γ 320, *ὅντινα πρῶτον ἀποσφήλωσιν ἄελλαι ἐς πέλαγος μέγα τοῖον*: and for the thought Δ 172. **πάθοι**, two MSS.: *caet.* *πάθῃ*. The former is preferable though not perhaps absolutely necessary: see H. G. § 298. **σφᾶς** is found only here, elsewhere *σφέας*. Ahrens conj. *σφε*.

574. **δειλώ**: for this phrase, which is not so much an expression of a sense of pathos on the poet's part as a euphemism for "dead" (so Döderlein), cf. Ψ 65, ι 65, with X 76.

576. **ἑλέτην**, in accordance with Homeric usage, can only mean "slew." In N 658 this same Pylaimenes is alive, and weeping at the bier of his son. This inconsistency has caused infinite searching of heart to critics for hundreds of years, and is one of the foundation-stones of Lachmann's "Kleinliederjäger" school: even Christ is greatly exercised by it. (He thinks that N 658-9 may have been an epilogue added to furnish a fitting close to N 330-655 when recited as a separate poem, and subsequently adopted into the Iliad on account of their intrinsic beauty.) But it is really just such a slip as might be made even by a poet who wrote; in works which must at first have been recorded as well

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ἀρχὸν Παφλαγόνων μεγαθύμων ἀσπιστάων·
τὸν μὲν ἄρ' Ἀτρεΐδης δουρικλειτὸς Μενέλαος
ἑσταότ' ἔγχεϊ νύξε, κατὰ κληῖδα τυχήσας·
Ἀντίλοχος δὲ Μύδωνα βάλ' ἡνίοχον θεράποντα,
ἐσθλὸν Ἀτυμνιάδην, ὁ δ' ὑπέστρεφε μώνυχας ἵππους,
χερμαδίῳ ἀγκῶνα τυχὼν μέσον· ἐκ δ' ἄρα χειρῶν
ἡνία λεύκ' ἐλέφαντι χαμαὶ πέσον ἐν κονίῃσιν.
Ἀντίλοχος δ' ἄρ' ἐπαΐξας ξίφει ἤλασε κόρσην,
αὐτὰρ ὅ γ' ἀσθμαίνων εὐεργέος ἔκπεσε δίφρου
κύμβαχος ἐν κονίῃσιν ἐπὶ βρεχμόν τε καὶ ὤμους.
δηθὰ μάλ' ἑστήκει, τύχε γὰρ ἀμάθοιο βαθείης,
ὄφρ' ἵππω πλήξαντε χαμαὶ βάλον ἐν κονίῃσιν,
τοὺς ἵμασ' Ἀντίλοχος, μετὰ δὲ στρατὸν ἤλασ' Ἀχαιῶν.
  τοὺς δ' Ἕκτωρ ἐνόησε κατὰ στίχας, ὦρτο δ' ἐπ' αὐτοὺς
κεκληγώς· ἅμα δὲ Τρώων εἵποντο φάλαγγες
καρτεραί· ἦρχε δ' ἄρα σφιν Ἄρης καὶ πότνι' Ἐνυώ,

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as conceived by the brain alone, it is only strange that more such errors are not found. Zenod. seems to have written the name *Κυλαιμένης* in N.

581. The charioteer was following close behind his master, and seeing him slain was beginning to turn for flight.

582. **τυχεῖν** takes the genitive: hence *ἀγκῶνα* must be construed with *βάλε* above, *τυχών* being used absolutely, "not missing him." See H. G. § 151 *c*.

583. **ἐλέφαντι**: for the use of ivory in adorning harness see Δ 141.

586. **κύμβαχος** and **βρεχμός** are *ἅπαξ λεγόμενα* in Homer. The former recurs however in the sense of "helmet" in O 536. Düntzer connects the two by explaining the adj. here to mean "in a curve," and the substantive "the curved," *i.e.* vaulted part of the helmet; cf. *κύπτω*. The Gramm. quote a doubtful *κύβη* = the head, whence also *κυβιστᾶν* Π 795, Σ 605. Instead of *βρεχμός* the forms *βρεγμός, βρέγμα, βρέχμα*, are found in later Greek.

587. The manner in which Mydon falls is not very obvious. The most probable event would be that he would fall out of the back of the car; for in any other direction the rail and framework of the car would support him. He might then lie with his feet still in the car, and his head and shoulders upon the ground. But then it is hard to see how the horses could be said to kick him; and the Homeric chariot was hardly large enough to hold the whole of the legs and part of the trunk of a man in a reclining position. It would seem therefore that he was standing sideways in the car, so as to look at his enemy while he wheeled; and when wounded fell backwards over the side of the car, his knees hooking over the *ἄντυξ*. The "soft sand" explains why the car was brought for a while to a standstill; it would be absurd to suppose, as some commentators have done, that his head dug a hole in the sand so as to keep him fixed. **γὰρ ἀμάθοιο** is the reading of several MSS.: vulg. *γάρ ῥ'*, a mere attempt to improve the metre, which was good enough before. *γὰρ ψαμάθοιο* is another conj. with the same object. In 589 Bekker reads *τοὺς δ'*, but the MSS. give *τούς* only, which must be the relative, though this does not sound quite like Homer. Nauck is perhaps right in marking the line "spurius?" especially as the next begins with the same word.

592-3 again look like an interpolation. For **Ἐνυώ** see 333, the only other passage where she is named. **κυδοιμός** seems to be another personification, as in Σ 535, Hes. *Scut. Her.* 156, Ar. *Pax* 255; compare Ἀλκή and Ἰωκή Ε 740, and perhaps Φύζα Ι 2. **ἔχουσα** then means "having as her attendant." But comparing Λ 4, Ἔριδα . . . πολέμοιο

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ἡ μὲν ἔχουσα κυδοιμὸν ἀναιδέα δηιοτῆτος,
Ἄρης δ' ἐν παλάμῃσι πελώριον ἔγχος ἐνώμα,
φοίτα δ' ἄλλοτε μὲν πρόσθ' Ἕκτορος, ἄλλοτ' ὄπισθεν.
τὸν δὲ ἰδὼν ῥίγησε βοὴν ἀγαθὸς Διομήδης.
ὡς δ' ὅτ' ἀνὴρ ἀπάλαμνος, ἰὼν πολέος πεδίοιο,
στήῃ ἐπ' ὠκυρόῳ ποταμῷ ἅλαδε προρέοντι,
ἀφρῷ μορμύροντα ἰδών, ἀνά τ' ἔδραμ' ὀπίσσω,
ὣς τότε Τυδεΐδης ἀνεχάζετο, εἶπέ τε λαῷ·
" ὦ φίλοι, οἷον δὴ θαυμάζομεν Ἕκτορα δῖον
αἰχμητήν τ' ἔμεναι καὶ θαρσαλέον πολεμιστήν·
τῷ δ' αἰεὶ πάρα εἷς γε θεῶν, ὃς λοιγὸν ἀμύνει·
καὶ νῦν οἱ πάρα κεῖνος Ἄρης βροτῷ ἀνδρὶ ἐοικώς.
ἀλλὰ πρὸς Τρῶας τετραμμένοι αἰὲν ὀπίσσω
εἴκετε, μηδὲ θεοῖς μενεαινέμεν ἶφι μάχεσθαι."
ὣς ἄρ' ἔφη, Τρῶες δὲ μάλα σχεδὸν ἤλυθον αὐτῶν.
ἔνθ' Ἕκτωρ δύο φῶτε κατέκτανεν εἰδότε χάρμης,
εἰν ἑνὶ δίφρῳ ἐόντε, Μενέσθην Ἀγχίαλόν τε.
τὼ δὲ πεσόντ' ἐλέησε μέγας Τελαμώνιος Αἴας·
στῆ δὲ μάλ' ἐγγὺς ἰὼν καὶ ἀκόντισε δουρὶ φαεινῷ,
καὶ βάλεν Ἄμφιον Σελάγου υἱόν, ὅς ῥ' ἐνὶ Παισῷ
ναῖε πολυκτήμων πολυλήιος, ἀλλά ἑ μοῖρα
ἦγ' ἐπικουρήσοντα μετὰ Πρίαμόν τε καὶ υἷας.
τόν ῥα κατὰ ζωστῆρα βάλεν Τελαμώνιος Αἴας,
νειαίρῃ δ' ἐν γαστρὶ πάγη δολιχόσκιον ἔγχος,
δούπησεν δὲ πεσών. ὁ δ' ἐπέδραμε φαίδιμος Αἴας
τεύχεα συλήσων· Τρῶες δ' ἐπὶ δούρατ' ἔχευαν

τέρας μετὰ χερσὶν ἔχουσαν, it is quite possible that *κυδοιμός* may be an attribute of Enyo, which she is regarded as carrying in her hand. The epithet **ἀναιδής**, which is sometimes applied to inanimate objects, decides nothing.

597. **ἀπάλαμνος**, which occurs only here, may very likely mean, as suggested by Autenrieth, "unable to swim," *sine palmis*. It is generally understood to be "shiftless," without resource.

601. **οἷον**, neuter, used as an exclamation, "how," *i.e.* how wrongly. **θαυμάζομεν** is probably an imperfect.

603. **πάρα εἷς**: the hiatus here can hardly be right; van Herw. conj. *πάρ' ἄρ' εἷς*, Bentley *πάρα τὶς γε*, Nauck *πάρ' ἕεις*, a form which is found in Hesiod, *Theog.* 145 (a suspected passage however), and would support Benfey's comparison with Skt. *ēvana* rather than Curtius' derivation from root *sam* (see *Gr. Et.* 599).

604. **κεῖνος**, "there"; Γ 391, cf. Ε 175, Κ 341, 477.

606. MSS. **μενεαινέμεν**, Ahrens and Heyne *μενεαίνετε Fῖφι*. Nauck conjectures *θεῷ* for *θεοῖς*, on his principle that the shorter form of the dat. plur. is to be expelled from Homer.

612. **Παισῷ**, this would seem to be the same as *Ἀπαισός* in Β 828. Of course we might read *ἐν Ἀπαισῷ* here. But the shorter form is supported not only by the MSS., but by Strabo as well as Herod. and the *Et. Magn.* For 614 compare Β 834: it is evident that the composer of the lines in Β had this passage before him, though there Amphios is called son of Merops.

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ὀξέα παμφανόωντα· σάκος δ' ἀνεδέξατο πολλά.
αὐτὰρ ὁ λὰξ προσβὰς ἐκ νεκροῦ χάλκεον ἔγχος
ἐσπάσατ'· οὐδ' ἄρ' ἔτ' ἄλλα δυνήσατο τεύχεα καλὰ
ὤμοιιν ἀφελέσθαι· ἐπείγετο γὰρ βελέεσσιν.
δεῖσε δ' ὅ γ' ἀμφίβασιν κρατερὴν Τρώων ἀγερώχων,
οἳ πολλοί τε καὶ ἐσθλοὶ ἐφέστασαν ἔγχε' ἔχοντες,
οἵ ἑ μέγαν περ ἐόντα καὶ ἴφθιμον καὶ ἀγαυὸν
ὦσαν ἀπὸ σφείων· ὁ δὲ χασσάμενος πελεμίχθη.
  ὣς οἱ μὲν πονέοντο κατὰ κρατερὴν ὑσμίνην·
Τληπόλεμον δ' Ἡρακλεΐδην ἠΰν τε μέγαν τε
ὦρσεν ἐπ' ἀντιθέῳ Σαρπηδόνι μοῖρα κραταιή.
οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,
υἱός θ' υἱωνός τε Διὸς νεφεληγερέταο,
τὸν καὶ Τληπόλεμος πρότερος πρὸς μῦθον ἔειπεν·
"Σαρπῆδον, Λυκίων βουληφόρε, τίς τοι ἀνάγκη
πτώσσειν ἐνθάδ' ἐόντι μάχης ἀδαήμονι φωτί;
ψευδόμενοι δέ σέ φασι Διὸς γόνον αἰγιόχοιο
εἶναι, ἐπεὶ πολλὸν κείνων ἐπιδεύεαι ἀνδρῶν,
οἳ Διὸς ἐξεγένοντο ἐπὶ προτέρων ἀνθρώπων·
ἀλλοῖόν τινά φασι βίην Ἡρακληείην

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623. **ἀμφίβασις**, only here (but cf. *πρόβασις* β 75). It clearly means the defence of the fallen body by the Trojans: cf. the use of the verb in Α 37, ι 198, Ε 299, Ξ 477, Ρ 4, etc. Döderlein is therefore wrong in taking it to mean "he feared to be *surrounded* by the Trojans."

625-6 = Δ 534-5, *q.v.*

627. We now come to an episode (627-698) which is doubtless a later addition, probably by the same hand to which we owe the insertion of the Rhodians in the Catalogue; see note on Β 655. Not only can the passsage be cut out here without being missed, but it is not alluded to in any way whatever in any other part of the Iliad. Von Christ seems to regard it as having furnished a model for the fight of Patroklos and Sarpedon in Π, but the connexion is in any case not close, and the converse might equally be the case, as 674 evidently assumes the later story. The treatment of the subject is excellent, and shows that the composition must at least date from an age when Epic poetry was still in its bloom.

632. It has been pointed out by Ameis that this is the only passage where the apodosis to the formal 630 contains a *καί*.

636. From this line on A is again written by the first hand (see on 337).

638. **ἀλλ' οἷον** MSS. with Ar. and Aristophanes: *ἀλλ' οἷον* (?) Nikias and Parmenio: *ἀλλοῖον* Tyrannio, followed by Bekker, Nauck, and Christ. The first reading may be taken in two ways: (1) exclamative, "but what a man do they say was H.!" (2) "But (those sons of Zeus were) such as." (2) involves an awkward ellipse, and in (1) the presence of *ἀλλά* is hardly consistent with the sense assumed. *οἷος* when used exclamatively always begins a clause, *e.g.* 601, α 32, etc., and in the phrases *ὢ πόποι . . . οἷον ἔειπες* Η 455, cf. Ο 286, etc. In δ 242, λ 519, where *ἀλλ' οἷον* begins a line, it is evidently subordinate to a preceding verb (though it is no doubt true that this subordinate use originally grew out of a primitive parataxis where *οἷος* was an exclamation). Thus **ἀλλοῖον** seems to be decidedly the best reading. The objections of Ameis, (a) that *ἀλλοῖός τις* are not elsewhere found together, (b) that *ἀλλοῖος* is not elsewhere in H. used of purely mental

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εἶναι, ἐμὸν πατέρα θρασυμέμνονα θυμολέοντα,
ὅς ποτε δεῦρ' ἐλθὼν ἕνεχ' ἵππων Λαομέδοντος
ἓξ οἴῃς σὺν νηυσὶ καὶ ἀνδράσι παυροτέροισιν
Ἰλίου ἐξαλάπαξε πόλιν, χήρωσε δ' ἀγυιάς·
σοὶ δὲ κακὸς μὲν θυμός, ἀποφθινύθουσι δὲ λαοί.
οὐδέ τί σε Τρώεσσιν ὀίομαι ἄλκαρ ἔσεσθαι
ἐλθόντ' ἐκ Λυκίης, οὐδ' εἰ μάλα καρτερός ἐσσι,
ἀλλ' ὑπ' ἐμοὶ δμηθέντα πύλας Ἀίδαο περήσειν."
τὸν δ' αὖ Σαρπηδὼν Λυκίων ἀγὸς ἀντίον ηὔδα·
" Τληπόλεμ', ἦ τοι κεῖνος ἀπώλεσεν Ἴλιον ἱρὴν
ἀνέρος ἀφραδίῃσιν ἀγαυοῦ Λαομέδοντος,
ὅς ῥά μιν εὖ ἔρξαντα κακῷ ἠνίπαπε μύθῳ,
οὐδ' ἀπέδωχ' ἵππους, ὧν εἵνεκα τηλόθεν ἦλθεν.
σοὶ δ' ἐγὼ ἐνθάδε φημὶ φόνον καὶ κῆρα μέλαιναν
ἐξ ἐμέθεν τεύξεσθαι, ἐμῷ δ' ὑπὸ δουρὶ δαμέντα
εὖχος ἐμοὶ δώσειν, ψυχὴν δ' Ἄϊδι κλυτοπώλῳ."
ὣς φάτο Σαρπηδών, ὁ δ' ἀνέσχετο μείλινον ἔγχος

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qualities, are only weak special pleading. The latter indeed is hardly true in the case of *τ* 265. Finally it is urged that *ἀλλοῖόν τινα* is too weak an expression in this speech. The question is one which, in the almost equal balance of authorities, must be left to each reader to decide for himself. Of course in a case like this MS. authority has no independent value. For the masculine adj. with **βίην** cf. Α 690, etc. (H. G. § 166, 1).

639. **θρασυμέμνονα**, here and λ 267 only, probably to be referred rather to *μένος* (*μέμονα*) than *μένειν*. Cf. *Ἀγαμέμνων*.

641. For the legend that Herakles had saved Hesione, the daughter of Laomedon, from a sea-monster, and had then destroyed the city because defrauded of his recompense, the famous mares of the stock of Tros, cf. Υ 145. For **οἴῃς σύν** one good MS. reads *οἴῃσιν*, which is to be preferred as giving the longer form of the dative. With 646 compare Ψ 71.

653. **τεύξεσθαι**, in passive signification, as *θάνατος καὶ μοῖρα τέτυκται*, Γ 101: *τάχα τῇδε τετεύξεται αἰπὺς ὄλεθρος*, Μ 345, and many similar instances. Ameis-Hentze strangely deny the possibility of the use of *τεύξεσθαι* in this way, and say that it must be from *τυγχάνειν*; but the only analogy which can be quoted is far from close: Λ 684, ξ 231, *τύχε* (*τύγχανε*) *πολλά*. But the question is one of comparatively small importance, as *τεύχω* and *τυγχάνω* are simply different forms of the same verb, the intrans. forms *ἔτυχον ἐτύχησα τετύχηκα* being said to "come from" one present, the transitive *ἔτευξα τεύξω*, and the passive *τετεύξομαι*, *τέτυγμαι* from the other. The present phrase shews exactly where the point of contact between the two lies.

654. The epithet **κλυτόπωλος** may perhaps mean only that Hades, like an earthly king, has splendid horses as a sign of regal magnificence. But as it is used of no other god it is possible that it indicates the connexion of the horse with the under-world. There is no other trace in Homer of such an idea; but the god of death is commonly associated with the horse in Etruscan art, and the modern Greek death-god Charos is always in the popular imagination conceived as riding. So too the horse always has his place in the story of the rape of Persephone. For the bearing of this on the vexed question of the significance of the horse in sepulchral monuments see Prof. P. Gardner's paper in J. H. S. v. 114. It is probable that we have here a trace of the religious ideas, not of the Greeks strictly speaking, but of the earlier non-Aryan population whom they subdued.

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Τληπόλεμος· καὶ τῶν μὲν ἁμαρτῇ δούρατα μακρὰ
ἐκ χειρῶν ἤιξαν· ὁ μὲν βάλεν αὐχένα μέσσον
Σαρπηδών, αἰχμὴ δὲ διαμπερὲς ἦλθ' ἀλεγεινή,
τὸν δὲ κατ' ὀφθαλμῶν ἐρεβεννὴ νὺξ ἐκάλυψεν·
Τληπόλεμος δ' ἄρα μηρὸν ἀριστερὸν ἔγχεϊ μακρῷ
βεβλήκειν, αἰχμὴ δὲ διέσσυτο μαιμώωσα,
ὀστέῳ ἐγχριμφθεῖσα, πατὴρ δ' ἔτι λοιγὸν ἄμυνεν.
οἱ μὲν ἄρ' ἀντίθεον Σαρπηδόνα δῖοι ἑταῖροι
ἐξέφερον πολέμοιο· βάρυνε δέ μιν δόρυ μακρὸν
ἑλκόμενον· τὸ μὲν οὔ τις ἐπεφράσατ' οὐδὲ νόησεν,
μηροῦ ἐξερύσαι δόρυ μείλινον, ὄφρ' ἐπιβαίη,
σπευδόντων· τοῖον γὰρ ἔχον πόνον ἀμφιέποντες.
Τληπόλεμον δ' ἑτέρωθεν ἐυκνήμιδες Ἀχαιοὶ
ἐξέφερον πολέμοιο· νόησε δὲ δῖος Ὀδυσσεὺς
τλήμονα θυμὸν ἔχων, μαίμησε δέ οἱ φίλον ἦτορ·
μερμήριξε δ' ἔπειτα κατὰ φρένα καὶ κατὰ θυμόν,
ἢ προτέρω Διὸς υἱὸν ἐριγδούποιο διώκοι,
ἢ ὅ γε τῶν πλεόνων Λυκίων ἀπὸ θυμὸν ἕλοιτο.
οὐδ' ἄρ' Ὀδυσσῆι μεγαλήτορι μόρσιμον ἦεν
ἴφθιμον Διὸς υἱὸν ἀποκτάμεν ὀξέι χαλκῷ·
τῷ ῥα κατὰ πληθὺν Λυκίων τράπε θυμὸν Ἀθήνη.
ἔνθ' ὅ γε Κοίρανον εἷλεν Ἀλάστορά τε Χρομίον τε
Ἄλκανδρόν θ' Ἅλιόν τε Νοήμονά τε Πρύτανίν τε.
καί νύ κ' ἔτι πλέονας Λυκίων κτάνε δῖος Ὀδυσσεύς,
εἰ μὴ ἄρ' ὀξὺ νόησε μέγας κορυθαίολος Ἕκτωρ.

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656. **ἁμαρτῇ** MSS., ἁμαρτή Ar., who held it to be syncopated from ἁμαρτήδην. This is of course wrong, but very probably the omission of the ι may be a genuine tradition of the fact that the adverb was originally not a dative but an instrumental. The accent should then be ἁμαρτῆ.

661. **μαιμώωσα**: for this personification of the spear cf. λιλαιόμενα Λ 574, Ο 317, and Δ 126.

662. **ἔτι**, like 674 a hint of the future death of Sarpedon at the hands of Patroklos. **ἐγχριμφθεῖσα**, grazing: the word is always used of close contact in Homer: κ 516, Ψ 334, 338, Ν 146, Ρ 405, 413, Η 272. For a full discussion of this and cognate verbs see Ahrens, *Beiträge*, p. 12 *sqq*.

666. **ἐπιβαίη**, stand on his feet, cf. μ 434, οὔτε στηρίξαι ποσὶν ἔμπεδον οὔτ' ἐπιβῆναι. The phrase however is a curious one, and Nauck and others are perhaps right in rejecting the line as a gloss.

667. **ἀμφιέποντες**, dealing with him, lit. "handling him"; they had too much to do with the work of carrying and protecting him.

670. **μαίμησε** here evidently indicates *violent rushing*, as 661: cf. Θ 413, μαίνεται ἦτορ.

673. **τῶν πλεόνων Λυκίων**, see H. G. § 264, "the article marks contrast, but not definition, *or should take the lives of more Lykians instead.* Here οἱ πλέονες does not mean 'the greater number' but '*a* greater number,' in contrast to the person mentioned."

678. This line is taken *verbatim* by Vergil, *Aen.* ix. 767; Ovid, *Met.* xiii. 258.

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βῆ δὲ διὰ προμάχων κεκορυθμένος αἴθοπι χαλκῷ
δεῖμα φέρων Δαναοῖσι· χάρη δ' ἄρα οἱ προσιόντι
Σαρπηδὼν Διὸς υἱός, ἔπος δ' ὀλοφυδνὸν ἔειπεν·
" Πριαμίδη, μὴ δή με ἕλωρ Δαναοῖσιν ἐάσῃς
κεῖσθαι, ἀλλ' ἐπάμυνον· ἔπειτά με καὶ λίποι αἰὼν
ἐν πόλει ὑμετέρῃ, ἐπεὶ οὐκ ἄρ' ἔμελλον ἐγώ γε
νοστήσας οἰκόνδε φίλην ἐς πατρίδα γαῖαν
εὐφρανέειν ἄλοχόν τε φίλην καὶ νήπιον υἱόν."
ὣς φάτο, τὸν δ' οὔ τι προσέφη κορυθαίολος Ἕκτωρ,
ἀλλὰ παρήιξεν λελιημένος ὄφρα τάχιστα
ὤσαιτ' Ἀργείους, πολέων δ' ἀπὸ θυμὸν ἕλοιτο.
οἱ μὲν ἄρ' ἀντίθεον Σαρπηδόνα δῖοι ἑταῖροι
εἷσαν ὑπ' αἰγιόχοιο Διὸς περικαλλέι φηγῷ·
ἐκ δ' ἄρα οἱ μηροῦ δόρυ μείλινον ὦσε θύραζε
ἴφθιμος Πελάγων, ὅς οἱ φίλος ἦεν ἑταῖρος·
τὸν δ' ἔλιπε ψυχή, κατὰ δ' ὀφθαλμῶν κέχυτ' ἀχλύς.
αὖτις δ' ἐμπνύθη, περὶ δὲ πνοιὴ Βορέαο
ζώγρει ἐπιπνείουσα κακῶς κεκαφηότα θυμόν.
Ἀργεῖοι δ' ὑπ' Ἄρηι καὶ Ἕκτορι χαλκοκορυστῇ
οὔτε ποτὲ προτρέποντο μελαινάων ἐπὶ νηῶν
οὔτε ποτ' ἀντεφέροντο μάχῃ, ἀλλ' αἰὲν ὀπίσσω
χάζονθ', ὡς ἐπύθοντο μετὰ Τρώεσσιν Ἄρηα.
ἔνθα τίνα πρῶτον, τίνα δ' ὕστατον ἐξενάριξαν

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683. On account of *Ϝέπος* Bentley interchanged *Διὸς υἱὸς* and *προσιόντι*. But the violation of the digamma may be due to the later origin of the episode. For the constr. **χάρη οἱ**, see H. G. § 145, note 4.

685. **κεῖσθαι,** the long *αι in thesi* is excused by the strong diaeresis at the end of the first foot. Cf. A 39, B 209, etc. H. G. § 380.

690. For the construction of **λελιημένος** see note on Δ 465.

693. **φηγῷ**: this can hardly be the same as the oak which formed a landmark close to the Skaian gate (Z 237, H 22, 60, I 354, Λ 170, Φ 549), as there is no hint that the fighting is near the walls. Any oak was equally sacred to Zeus.

694. **θύραζε** simply = out, as Π 408, *φ* 422, *ε* 410, etc. It can hardly be meant that the spear is thrust *through* like the arrow in 112.

697. **ἐμπνύνθη,** La R.; it appears from Schol. A on X 475 that this was the reading of Ar.; MSS. *ἀμπνύνθη*, but this word is properly used of a panting warrior recovering his breath, Λ 327, X 222, etc., *ἐμπνύνθη*, of one who has fainted "coming to." See La R., H. T. 190. Van Herwerden has pointed out that the correct form must be *-πνύθη*, as there is no trace of a *ν* in any other form. The Townl. gives *ἀμπνύσθη*: A has *ἀμπνύθη* with *ν* added above. Hesych. *ἐμπνύθη, ἐν ἑαυτῷ ἐγένετο, καὶ ἐφρόνησεν.*

698. **ζώγρει** perhaps here from *ζωή* and *ἀγείρειν* (or *ἐγείρειν*), and thus a different verb from the commoner *ζωγρεῖν* = to take prisoner (*ζωός-ἀγρεῖν*). **θυμόν** is object of *κεκαφηότα*, as is clear from *ε* 468, *μή με . . . δαμάσῃ κεκαφηότα θυμόν*. Compare X 467, *ἀπὸ ψυχὴν ἐκάπυσσεν*. The verb means "having breathed out"; cf. Hesych. *κέκηφε, τέθνηκε*, and *κεκαφηότα, ἐκπεπνευκότα*. Curtius, *Gr. Et.* no. 36, and p. 511.

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Ἕκτωρ τε Πριάμοιο πάις καὶ χάλκεος Ἄρης ;
ἀντίθεον Τεύθραντ', ἐπὶ δὲ πλήξιππον Ὀρέστην,
Τρῆχόν τ' αἰχμητὴν Αἰτώλιον Οἰνόμαόν τε,
Οἰνοπίδην θ' Ἕλενον καὶ Ὀρέσβιον αἰολομίτρην,
ὅς ῥ' ἐν Ὕλῃ ναίεσκε μέγα πλούτοιο μεμηλώς,
λίμνῃ κεκλιμένος Κηφισίδι· πὰρ δέ οἱ ἄλλοι
ναῖον Βοιωτοί, μάλα πίονα δῆμον ἔχοντες.
τοὺς δ' ὡς οὖν ἐνόησε θεὰ λευκώλενος Ἥρη,
Ἀργείους ὀλέκοντας ἐνὶ κρατερῇ ὑσμίνῃ,
αὐτίκ' Ἀθηναίην ἔπεα πτερόεντα προσηύδα·
" ὢ πόποι, αἰγιόχοιο Διὸς τέκος, ἀτρυτώνη,
ἦ ῥ' ἅλιον τὸν μῦθον ὑπέστημεν Μενελάῳ,
Ἴλιον ἐκπέρσαντ' εὐτείχεον ἀπονέεσθαι,
εἰ οὕτω μαίνεσθαι ἐάσομεν οὖλον Ἄρηα.
ἀλλ' ἄγε δὴ καὶ νῶι μεδώμεθα θούριδος ἀλκῆς."

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707. **αἰολομίτρην**, having a sparkling *μίτρη*, or metal waist-band, which was visible below the thorax. See note on Δ 137. Butmann, *Lexil.* p. 66, explains it to mean "with *flexible μίτρη*," which he takes to be a band worn under the *ζωστήρ* and invisible ; but, as Ar. rightly observed, "Homer does not make epithets *ἀπὸ τῶν ἀφανῶν*," and this interpretation is therefore untenable. *αἰόλος* is regularly used of the glancing of light on metallic surfaces, as in *κορυθαίολος*, *αἰολοθώρηξ*. The *θώρηξ* being made of two solid plates of metal could certainly not be called in any sense flexible.

708. **Ὕλῃ** with ῠ also H 221, but ῡ in B 500 : Zenod. *Ὕδῃ*, but the name of the Boeotian town was certainly Hyle : a Lydian *Ὕδη* is mentioned in Υ 385. **μεμηλώς** with gen. only here and N 297, 469. The use may be classed with those mentioned in H. G. § 151, *c*, *d*. So Aesch. *Sept.* 178, *μέλεσθέ θ' ἱερῶν δημίων*.

709. **κεκλιμένος**, "on the shore of," cf. O 740 *πόντῳ κεκλιμένοι*, Π 68 *ῥηγμῖνι θαλάσσης κεκλίαται*. The word seems properly to be used of land *sloping* to the water's edge, *δ* 608, *ν* 235, *ἀκτῇ κεῖθ' ἁλὶ κεκλιμένη*. The Kephisian lake seems to be the Copais as in Pind. P. xii. 27 ; see Pausan. ix. 38, 5.

710. **δῆμον** here evidently has the purely local sense, "territory": for which see on B 547.

711. The following section, down to the end of the book, is rejected by the school of Lachmann, following Haupt. The most serious objection to it seems to be that the long and pompous description of the equipment of the two goddesses is out of proportion to the effect they produce on the battle-field, and that the wounding of Ares, which does not seem to be contemplated in 130 - 2, is an exaggerated attempt to outbid the wounding of Aphrodite. 753 - 4 seem also to be borrowed, not very appropriately, from A 498-9, and, as von Christ has remarked, 791 from N 107. So also 719-721 = Θ 381-3, 733-737 = Θ 384-388, 745 - 752 = Θ 389 - 396. It can hardly be said positively that either passage is older than the other, so far as the evidence of borrowing goes ; but the general character of Θ would lead us to believe that the lines are originally in place here. Again 711-712 = H 17-18, 713 = Δ 69, 714 = B 157, 716 = B 113, 738 = B 45, 743 = Λ 41, 769 = Θ 46, 775-6 = 368-9, 782-3 = H 256-7, 787 = Θ 228. This is certainly a suspicious proportion of borrowed lines ; but on the other hand the style of the passage is spirited, and does not shew any weakness of imagination.

715. For the use of the cognate accusative with *ὑποστῆναι* cf. B 286, *κ* 483 ; and see H. G. § 136 (3). **τόν** is here demonstrative, "that." We do not hear elsewhere of any such promise made by the goddesses to Menelaos.

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ὣς ἔφατ', οὐδ' ἀπίθησε θεὰ γλαυκῶπις Ἀθήνη.
ἡ μὲν ἐποιχομένη χρυσάμπυκας ἔντυεν ἵππους
Ἥρη πρέσβα θεά, θυγάτηρ μεγάλοιο Κρόνοιο·
Ἥβη δ' ἀμφ' ὀχέεσσι θοῶς βάλε καμπύλα κύκλα,
χάλκεα ὀκτάκνημα, σιδηρέῳ ἄξονι ἀμφίς.
τῶν ἤ τοι χρυσέη ἴτυς ἄφθιτος, αὐτὰρ ὕπερθεν
χάλκε' ἐπίσσωτρα προσαρηρότα, θαῦμα ἰδέσθαι·
πλῆμναι δ' ἀργύρου εἰσὶ περίδρομοι ἀμφοτέρωθεν.
δίφρος δὲ χρυσέοισι καὶ ἀργυρέοισιν ἱμᾶσιν
ἐντέταται, δοιαὶ δὲ περίδρομοι ἄντυγές εἰσιν.
τοῦ δ' ἐξ ἀργύρεος ῥυμὸς πέλεν· αὐτὰρ ἐπ' ἄκρῳ
δῆσε χρύσειον καλὸν ζυγόν, ἐν δὲ λέπαδνα

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722. For a general account of the Homeric chariot see Helbig, H. E. pp. 88-110. The body of the car was very light, and when not in use was taken to pieces and put upon a stand; see Θ 441, *ἅρματα δ' ἂμ βωμοῖσι τίθει, κατὰ λῖτα πετάσσας.* Hence the first thing to be done in making it ready was to put on the wheels, as is done here. For **ὀχέεσσι** most MSS. read *ὀχέεσφι*, one *ὄχεσφι*, which is perhaps right.

723. **χάλκεα**, so MSS.; Bentley conj. *χάλκει'*, but the hiatus is legitimate after the first foot. The usual number of spokes in the early Greek monuments, as well as in the Assyrian and Egyptian, is six or four; but eight are found in the archaic sarcophagus from Klazomenae published in the J. H. S. vol. iv. In any case, as Eust. remarks, the largest number possible would be attributed to the divine chariot, which has all the parts made of metal which in the human car were of wood, even straps of gold and silver instead of leather. For *Fίτυς* (felloe) = Lat. *vitus*, see Curtius, *Gr. Et.* no. 593; and cf. Δ 486.

725. **ἐπίσσωτρον**, "tire," from *σῶτρον*, another name for the felloe, according to Pollux: cf. *εὔσσωτρος* Ω 578: the der. is uncertain.

726. **πλήμνη**, "nave," *Gr. Et.* no. 366, where Pictet's explanation "*le plein de la roue*" is accepted. **περίδρομος** is used here in a slightly different sense from 728, though we can translate both by "running round." Here it evidently means "rotating," while in 728 it means "surrounding"; B 812 gives yet a third meaning. Hesych. *περίδρομοι· περιφερεῖς, στρογγύλοι,* no doubt applies to 726, but does not give so good a sense. **ἀμφοτέρωθεν**, on both sides of the car.

727. **δίφρος**, here in the narrower sense of the platform of the car on which the riders stood. (Hence the breastwork which surrounded it in front and at both sides is called *ἐπιδιφριάς*, K 475. *ὄχεα*, which is always used in the plural, implies the whole complex body of the chariot, including axle, pole, etc.). This platform is composed of straps strained tight, and interwoven, which formed a springy surface such as would save the charioteer from the jolting of rough ground. This device is known to have been employed in Egyptian chariots, and gives a simple explanation of the phrase *ἐντέταται* which has puzzled commentators (cf. also K 263, *τ* 577, *ψ* 201 *ἐν δ' ἐτάνυσσ' ἱμάντα βοός*, to form a springy bed). See Wilkinson, *Ancient Egyptians*, i. p. 227, J. H. S. v. 192.

728. **δοιαί**, apparently because the *ἄντυξ* ran symmetrically round the car, forming a handle behind on both sides. There is no reason to suppose that there were two rails one above the other.

729. **πέλεν**: the transition from the descriptive to the narrative tense is made one step earlier than we should have expected. Hence Bentley conj. *πέλει.* But, as Hentze has remarked, the imperfect is justified by the fact that the pole was not an immovable part of the chariot, but was put in when the chariot was made ready; so that the word really belongs to the narration, not to the description. **πέλεν** is not simply = *ἦν*, but means "stood out."

730. **δῆσε**: for the details of the process by which the yoke was attached to the pole see Ω 265-280, and a full discussion

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κάλ' ἔβαλε χρύσει'· ὑπὸ δὲ ζυγὸν ἤγαγεν Ἥρη
ἵππους ὠκύποδας, μεμαυῖ' ἔριδος καὶ ἀυτῆς.
αὐτὰρ Ἀθηναίη κούρη Διὸς αἰγιόχοιο
πέπλον μὲν κατέχευεν ἑανὸν πατρὸς ἐπ' οὔδει
ποικίλον, ὅν ῥ' αὐτὴ ποιήσατο καὶ κάμε χερσίν·
ἡ δὲ χιτῶν' ἐνδῦσα Διὸς νεφεληγερέταο
τεύχεσιν ἐς πόλεμον θωρήσσετο δακρυόεντα.
ἀμφὶ δ' ἄρ' ὤμοισιν βάλετ' αἰγίδα θυσανόεσσαν
δεινήν, ἣν πέρι μὲν πάντῃ φόβος ἐστεφάνωται,
ἐν δ' ἔρις, ἐν δ' ἀλκή, ἐν δὲ κρυόεσσα ἰωκή,
ἐν δέ τε Γοργείη κεφαλὴ δεινοῖο πελώρου
δεινή τε σμερδνή τε, Διὸς τέρας αἰγιόχοιο.
κρατὶ δ' ἐπ' ἀμφίφαλον κυνέην θέτο τετραφάληρον
χρυσείην, ἑκατὸν πολίων πρυλέεσσ' ἀραρυῖαν.

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of the question in J. H. S. vol. v. The usual explanation will be found in Autenrieth, *s.v.* *ζυγόν*. **λέπαδνα**, broad leather breastbands by which the horses were attached to the yoke. Traces seem only to have been used for the *σειραφόρος*.

734. **ἑανόν**, "pliant," as elsewhere when it is used as an adj. with ᾱ: it is not to be confused with the substantive *Fε(σ)ανός* (Γ 385, etc.) "garment," and should perhaps be written *ἑανός*, as it may be derived from *ἐάω*, in the sense of "yielding." (See Buttmann, *Lexil. s.v.*).

736. The **χιτών** I take to be the *στρεπτὸς χιτών*, a stout pleated doublet designed to shield the body from the pressure of the *γύαλα* (see on E 113). Hence the adjective *ἑανός* is fitly used to contrast with this martial garb the soft robe which Athene wears; and there is no need to follow Ar. in joining *Διός* with *τεύχεσιν* instead of *χιτῶνα*. It may be mentioned that Zenod. rejected 734-736 here, holding them to be borrowed from Θ 385-7, while Ar. maintained the converse.

738. On the aegis cf. B 448. It is conceived by Homer as a shield of the ordinary sort, made of metal, as is clear from O 309, where it is said to have been made by Hephaistos the *χαλκεύς*. The later idea of a goatskin seems to have arisen from a false etymology, combined perhaps with the influence of some non-Hellenic cult such as is described by Herodotus, iv. 189. The word **ἐστεφάνωται** is used in the description of Agamemnon's shield, Λ 36, where the Gorgoneion is the object in question. It is hard to say exactly what it means here, as if there was an actual allegorical representation of *Φόβος* it can hardly have extended all round the rim; neither can it have been a central ornament, for that position must have been occupied by the Gorgoneion. It is probable therefore that Homer meant only vaguely to express that Rout followed wherever the shield was turned. But even so we must admit a curious discrepancy with Λ 36, where an actual representation is undoubtedly meant. The Gorgoneion itself was probably in its origin a device meant to terrify the enemy, like the hideous faces which Chinese warriors carry on their shields. From this it came in more civilised times to be regarded merely as an *ἀποτρόπαιον* or charm to avert the evil eye and other dangers. The expression *Διὸς τέρας* implies this further stage.

743. **ἀμφίφαλον** with *φάλοι* (or *φάλα*, as the gender is uncertain) on both sides. I have endeavoured to shew (J. H. S. iv. p. 294) that the *φάλοι* were metallic projections, survivals of the horns which formed an ornament of the helmet of the primitive peoples of the coasts of the Mediterranean. **τετραφάληρος** is a word of doubtful meaning; it may perhaps mean "having four ornaments affixed to the *φάλοι*," such as are depicted in J. H. S. *l.c.* fig. 15. The word *ἀμφίφαλος* does not exclude the possibility of four *φάλοι*: it only means that they were placed at the sides of the helmet, not, as was often the case, in front.

744. The exact meaning of this line

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ἐς δ' ὄχεα φλόγεα ποσὶ βήσετο, λάζετο δ' ἔγχος
βριθὺ μέγα στιβαρόν, τῷ δάμνησι στίχας ἀνδρῶν
ἡρώων, τοῖσίν τε κοτέσσεται ὀβριμοπάτρη.
Ἥρη δὲ μάστιγι θοῶς ἐπεμαίετ' ἄρ' ἵππους·
αὐτόμαται δὲ πύλαι μύκον οὐρανοῦ, ἃς ἔχον Ὧραι,
τῇς ἐπιτέτραπται μέγας οὐρανὸς Οὔλυμπός τε,
ἠμὲν ἀνακλῖναι πυκινὸν νέφος ἠδ' ἐπιθεῖναι.
τῇ ῥα δι' αὐτάων κεντρηνεκέας ἔχον ἵππους.
εὗρον δὲ Κρονίωνα θεῶν ἄτερ ἥμενον ἄλλων

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is not clear. **ἀραρυῖαν** has been explained "fitting the warriors of a hundred cities," *i.e.* big enough for a hundred armies to wear. But this is too absurdly grotesque for Homer. The alternative is to make it = "fitted with," *i.e.* adorned with representations of the warriors of a hundred cities; that is perhaps with a battle-scene between two armies and their allies on a vast and supernatural scale. So a battle-scene was depicted by Pheidias on the shield of his Athene Parthenos; but then it as a Gigantomachia in which Athene took a prominent part; nothing of the sort is indicated here, nor does ἀραρυῖα seem a likely word to express the metallic adornment of the Homeric age, which consisted of inlaid work. With the ζώνη ἑκατὸν θυσάνοις ἀραρυῖα Ξ 181, the πόλις πύργοις ἀραρυῖα Ο 737, and the ἀπήνη ὑπερτερίῃ ἀραρυῖα ζ 70, the case is evidently different, though they shew that ἀραρυῖα can mean "provided with." **πρυλέες** is itself a word of doubtful origin and meaning: it recurs Λ 49, Μ 77, Ο 517, Φ 90, and may mean either "footmen," as opposed to ἱππῆες, or "champions." It is possibly connected with πρύλις, the Cretan word for the war-dance, and may therefore have once meant champions who danced in front of the army to provoke the enemy. Hermann and others have seen a further allusion to the hundred cities of Crete; and the line may therefore be one of the passages which seem to have a special connexion with that island. See on Σ 590.

745. **φλόγεα**: this adj. recurs only in the parallel Θ 389: it probably means "sparkling like fire" with the bright metal. Homeric gods do not go, like the Semitic, with flames of fire about them.

746. **δάμνησι**, so most MSS.: A δάμνησι with Ar.: but the subjunctive is out of place in a direct statement as to the use of the spear; in other words we have here a *particular* statement, although the present implies iteration, not a general statement as in a simile, or as in the next line, where the subj. κοτέσσεται implies "with *whomsoever* she is wroth."

749. Observe the freedom of the imagery by which the gate, though said to be a cloud in 751, is made to creak.

750. **ἐπιτέτραπται**, so MSS.: ἐπιτετράφαται Bergk, from Athenaeus (iv. 134); but the singular is quite defensible, as οὐρανός and Οὔλυμπος if not identical are at least closely connected. For the construction of the following infin. see H. G. § 234 (1).

752. **κεντρηνεκέας**, only here and in the identical passage in Θ. It seems to come from ἐνεγκεῖν, "enduring the goad." It is a question as to what this κέντρον really was. It would naturally mean a sharp-pointed rod, such as is used by the charioteer represented in the Burgon amphora. But a comparison of Ψ 430 and Ψ 582 seems to shew that it was identical with the ἱμάσθλη, which can be nothing but a leathern thong. Whether this thong had a sharp point at the end or not it is beyond our power to say. Cf. also Δ 391, Καδμεῖοι, κέντορες ἵππων.

753-4 = Δ 498-9. The mention of the ἀκροτάτη κορυφή seems out of place here, as the goddesses are on their way to earth. It almost looks as though there were a confusion between heaven and Olympus in 749-50; but as Aristarchos carefully pointed out, Homer always means the actual mountain when he speaks of Olympus, not any aerial dwelling of the gods, at least in the Iliad. Ar. explained ἀκροτάτη as = ἄκρη, "very high," which is most unnatural.

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ἀκροτάτῃ κορυφῇ πολυδειράδος Οὐλύμποιο·
ἔνθ' ἵππους στήσασα θεὰ λευκώλενος Ἥρη
Ζῆν' ὕπατον Κρονίδην ἐξείρετο καὶ προσέειπεν·
" Ζεῦ πάτερ, οὐ νεμεσίζῃ Ἄρει τάδε καρτερὰ ἔργα;
ὁσσάτιόν τε καὶ οἷον ἀπώλεσε λαὸν Ἀχαιῶν
μάψ, ἀτὰρ οὐ κατὰ κόσμον, ἐμοὶ δ' ἄχος, οἱ δὲ ἕκηλοι
τέρπονται Κύπρις τε καὶ ἀργυρότοξος Ἀπόλλων
ἄφρονα τοῦτον ἀνέντες, ὃς οὔ τινα οἶδε θέμιστα.
Ζεῦ πάτερ, ἦ ῥά τί μοι κεχολώσεαι, αἴ κεν Ἄρηα
λυγρῶς πεπληγυῖα μάχης ἐξαποδίωμαι;"
τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεύς·
" ἄγρει μάν οἱ ἔπορσον Ἀθηναίην ἀγελείην,
ἥ ἑ μάλιστ' εἴωθε κακῇς ὀδύνῃσι πελάζειν."
ὣς ἔφατ', οὐδ' ἀπίθησε θεὰ λευκώλενος Ἥρη,
μάστιξεν δ' ἵππους· τὼ δ' οὐκ ἀέκοντε πετέσθην
μεσσηγὺς γαίης τε καὶ οὐρανοῦ ἀστερόεντος.
ὅσσον δ' ἠεροειδὲς ἀνὴρ ἴδεν ὀφθαλμοῖσιν
ἥμενος ἐν σκοπιῇ λεύσσων ἐπὶ οἴνοπα πόντον,
τόσσον ἐπιθρώσκουσι θεῶν ὑψηχέες ἵπποι.
ἀλλ' ὅτε δὴ Τροίην ἷξον ποταμώ τε ῥέοντε,
ἧχι ῥοὰς Σιμόεις συμβάλλετον ἠδὲ Σκάμανδρος,

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757. **καρτερὰ ἔργα,** so most and best MSS.: *ἔργ' ἀΐδηλα* Schol. A and Apoll. Lex. For the constr. of the acc. H. G. § 136 (13). For **Ἄρει** the best MSS. give *Ἄρῃ*, but this is not a form of the Homeric declension of the name.

758. **ὁσσάτιον,** only here: the later Epics have *τοσσάτιον*. Cf. *μεσσάτιος* in Callimachos, and *ὑστάτιος* by *ὕστατος*.

759. **ἐμοὶ δ' ἄχος,** either an accus. in apposition with the sentence, or, perhaps more simply, we may supply *ἐστι*. **ἕκηλοι,** ironical.

765. **ἄγρει** seems to be a stronger word than *ἄγε*, though the two are probably connected: see Curt. *Gr. Et.* 117. Others refer it to *αἱρέω*. It is used only in the imperative; the plur. is found only in *υ* 149.

770. **ἠεροειδές,** an adj. almost confined to the Od., especially as an epithet of the sea; sometimes of *ἄντρον* or *σπέος*, and once of *πέτρη* *μ* 233, where it clearly means "the rock so distant as to be like mist." When used of the sea it seems to express the vague colour of the distant water, which the haze of distance almost melts into the semblance of the sky. So here "so far as a man sees in the haze of distance," *i.e.* up to the utmost limit of human vision. As to construction, the neuter seems to be used attributively, agreeing with *ὅσσον*, and the accus. expresses extension.

772. **ὑψηχέες,** compare Vergil's *fremit alte*. Nauck and van Herwerden however would read *ὑψαύχενες*, on account of the digamma of *Ϝηχή*: this is possibly indicated as a variant by Hesych., *ἀπὸ τοῦ εἰς ὕψος ἔχειν τοὺς τραχήλους, οἷον ὑψαύχενες*; Suidas *ὑψηχής ὁ ὑψαύχην*. Two MSS. give *ὑψαυχέες*, one *ὑψηυχέες*. The word recurs in Ψ 27, but without these variants.

774. The only other places where Simoeis and Scamander are distinguished are Ζ 4, Μ 22, Φ 307. Of these the two latter are almost certainly of late origin, while in the first what is probably the old reading omits all mention of Simoeis. There is therefore very strong reason for supposing that there was only one river named in the original legend; Simoeis may possibly, as Hercher thinks, be

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ἔνθ' ἵππους ἔστησε θεὰ λευκώλενος Ἥρη,
λύσασ' ἐξ ὀχέων, περὶ δ' ἠέρα πουλὺν ἔχευεν·
τοῖσιν δ' ἀμβροσίην Σιμόεις ἀνέτειλε νέμεσθαι.
τὼ δὲ βάτην τρήρωσι πελειάσιν ἴθμαθ' ὁμοῖαι,
ἀνδράσιν Ἀργείοισιν ἀλεξέμεναι μεμαυῖαι.
ἀλλ' ὅτε δή ῥ' ἵκανον, ὅθι πλεῖστοι καὶ ἄριστοι
ἔστασαν, ἀμφὶ βίην Διομήδεος ἱπποδάμοιο
εἰλόμενοι, λείουσιν ἐοικότες ὠμοφάγοισιν
ἢ συσὶ κάπροισιν, τῶν τε σθένος οὐκ ἀλαπαδνόν,
ἔνθα στᾶσ' ἤυσε θεὰ λευκώλενος Ἥρη,
Στέντορι εἰσαμένῃ μεγαλήτορι χαλκεοφώνῳ,
ὃς τόσον αὐδήσασχ', ὅσον ἄλλοι πεντήκοντα·
"αἰδώς, Ἀργεῖοι, κάκ' ἐλέγχεα, εἶδος ἀγητοί·

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another name of the Scamander preserved by tradition. If the two are different, the only stream which can be identified with the Simoeis is apparently the pitiful brook of the Dumbrek-Su, which runs from E. to W. on the N. side of Hissarlik, and does not join the Mendere at all. It entirely ceases to run in summer (Schliemann). On the *σχῆμα Ἀλκμανικόν*, by which the plural (or, as here, dual) verb goes with the first of two nominatives, instead of following both, Aristonikos remarks *τούτῳ τῷ ἔθει πεπλεόνακε καὶ Ἀλκμάν· διὸ καὶ καλεῖται Ἀλκμανικὸν, οὐχ ὅτι αὐτὸς πρῶτος ἐχρήσατο ἀλλ' ὅτι τῷ τοιούτῳ ἔθει πεπλεόνακεν.* He quotes other instances from Υ 138, κ 513, ξ 216.

776. **πουλύν** is of course a feminine, as in *πουλὺν ἐφ' ὑγρήν* Κ 27: so *ἡδύς* μ 369, and *θῆλυς* generally. *ἀήρ* is never masculine in H. H. G. § 116, 4.

777. On **ἀμβροσίη** see note on Β 19.

778. All MSS. give **αἱ δέ**, but **τὼ δέ** is found quoted three times by Scholiasts (Soph. *El.* 977, *O. C.* 1676, Eur. *Alc.* 902): there can be little doubt therefore that this rare feminine form is the original, and was excluded because unfamiliar. So in Θ 378, 455 we have feminine duals identical in form with masculine: and also Hes. *Opp.* 198-9. The word **ἴθματα** does not seem to recur (before Callimachos) except in *Hymn. Apoll.* 114 *βὰν δὲ* (Iris and Eileithyia) *ποσὶ τρήρωσι πελειάσιν ἴθμαθ' ὁμοῖαι*, which is the passage quoted by Aristophanes, *Av.* 575, *Ἶριν δέ γ' Ὅμηρος ἔφασκ' ἰκέλην εἶναι τρήρωνι πελείῃ.* There is perhaps a touch of the humour which is so often associated with the gods of Homer, in the vivid comparison of the short and quick yet would-be stately steps of the two goddesses to the strutting of a pigeon, so unlike a hero *μακρὰ βιβάς.* (Mr. Monro takes *ἴθματα* to mean the *flight* of doves.)

785. Stentor is never named again by Homer, and there seems to have been no consistent tradition about him. Some called him a Greek herald; Schol. A says *τινὲς αὐτὸν Θρᾷκά φασιν, Ἑρμῇ δὲ περὶ μεγαλοφωνίας ἐρίσαντα ἀναιρεθῆναι, αὐτὸν δὲ εὑρεῖν καὶ τὴν διὰ κόχλου γραφήν* (*sic:* Schol. B *μηχανήν*, the device of the speaking-trumpet: this is the rationalising explanation). *τινὲς δὲ Ἀρκάδα φασὶν εἶναι τὸν Στέντορα, καὶ ἐν τῷ καταλόγῳ πλάττουσι περὶ αὐτοῦ στίχους. ἐν τισι δὲ οὐκ ἦν ὁ στίχος* (sc. 786) *διὰ τὴν ὑπερβολήν.* Bopp and Bergk may be right in explaining the name as originally meaning "Thunderer," from root *stan*, for which see Curt. *Gr. Et.* no. 220 (Skt. *stanajati* = it thunders). **χαλκεόφωνος** is not elsewhere found; but compare Β 490, Σ 222 *ὄπα χάλκεον.* The Stentorian voice was proverbial in the time of Aristotle; see the well-known passage in the *Pol.* 4, 7, 11. For other instances of the superhuman power of gods see 859, Ξ 148.

787. For **ἐλέγχεα** (*ἐλεγχέες* one MS., Ar. *κακελεγχέες*) see note on Δ 242. **αἰδώς** is a nominative used interjectionally, apparently as a sort of imperative, *αἰδὼς ἔστω ὑμῖν* and equivalent to *αἰδῶ θέσθ' ἐνὶ θυμῷ*, Ο 561, 661. The regular meaning of the word is of course "sense of honour," "recognition of the just

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ὄφρα μὲν ἐς πόλεμον πωλέσκετο δῖος Ἀχιλλεύς,
οὐδέ ποτε Τρῶες πρὸ πυλάων Δαρδανιάων
οἴχνεσκον· κείνου γὰρ ἐδείδισαν ὄβριμον ἔγχος·
νῦν δὲ ἑκὰς πόλιος κοίλῃς ἐπὶ νηυσὶ μάχονται."
ὣς εἰποῦσ' ὤτρυνε μένος καὶ θυμὸν ἑκάστου.
Τυδεΐδῃ δ' ἐπόρουσε θεὰ γλαυκῶπις Ἀθήνη·
εὗρε δὲ τόν γε ἄνακτα παρ' ἵπποισιν καὶ ὄχεσφιν
ἕλκος ἀναψύχοντα, τό μιν βάλε Πάνδαρος ἰῷ.
ἱδρὼς γάρ μιν ἔτειρεν ὑπὸ πλατέος τελαμῶνος
ἀσπίδος εὐκύκλου· τῷ τείρετο, κάμνε δὲ χεῖρα,
ἂν δ' ἴσχων τελαμῶνα κελαινεφὲς αἷμ' ἀπομόργνυ.
ἱππείου δὲ θεὰ ζυγοῦ ἥψατο φώνησέν τε·
"ἦ ὀλίγον οἷ παῖδα ἐοικότα γείνατο Τυδεύς.
Τυδεύς τοι μικρὸς μὲν ἔην δέμας, ἀλλὰ μαχητής·
καί ῥ' ὅτε πέρ μιν ἐγὼ πολεμίζειν οὐκ εἴασκον

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rebukes of men"; it is not used in the sense of "disgrace" like *αἶσχος* or *αἰσχύνη*, either in Homer or later Greek. The phrase recurs in Θ 228, Ν 95, Ο 502, Π 422; and in a slightly varying form Ρ 336 *αἰδὼς μὲν νῦν ἥδε γ' . . . Ἴλιον εἰσαναβῆναι*, where we must take it to mean "this is a thing to arouse a feeling of rebuke," just as we say "it is a shame to do so and so," meaning a thing to be ashamed of. **εἶδος ἀγητοί**, like *εἶδος ἄριστε*, Γ 39 (there was a variant *ἄριστοι* here).

789. Aristarchos held that the Dardanian gate was the same as the Skaian. Of course the question is insoluble; but see note on Β 809. The name recurs again in Χ 194.

791. The best MSS. give **νῦν δὲ ἑκάς**, a few of the inferior *νῦν δ' ἕκαθεν*. Of course the former is right, as *ἕκας* had *F*. But from a scholion by Didymus on Ν 107 it appears that Zenod. and Aristoph. read *νῦν δὲ ἑκάς*, Aristarchos *νῦν δ' ἕκαθεν*: a clear proof that Aristarchos did not always know what was the best tradition, or else deliberately rejected it from preconceived notions. The expression *κοίλῃς ἐπὶ νηυσί* is not appropriate here, as it is in Ν 107, where the Greeks have actually been driven back to the camp. Either therefore the line must be borrowed here, or a mistaken reminiscence must have caused some corruption.

793. **ἐπόρουσε**, "sprang to his side," cf. ψ 343 *ὕπνος ἐπ.*, and Ρ 481 *ἄρμ' ἐπορούσας*. Elsewhere it always indicates a hostile onslaught.

795. It might have been supposed that Athene had healed the wound in 122, but there is no explicit inconsistency between that passage and the present. See Π 528; when a god miraculously heals a wound we are told so at length. Many critics however have made this supposed "contradiction" a fulcrum for breaking up this book. For the double acc. after **βάλε** cf. 361, Θ 405, Ω 421, and H. G. § 135.

796. The wound is in the right shoulder (98) through the top of the *γύαλον*, and just where the broad strap by which the shield was held crossed the shoulder, which it would seem therefore the plates of the cuirass did not quite cover. The shield, as we should expect, hung at the left side.

797. **τῷ** may be either *τελαμῶνι* or *ἱδρῶτι*. It is not perfectly clear how he could get at the wound to wipe it without taking off the *στρεπτὸς χιτών*.

802. There is considerable doubt as to the punctuation of this passage. Fäsi takes 805 as a parenthesis. Similarly Mr. Monro regards it as epexegetic of the preceding. Ameis less probably takes *καί ῥ' ὅτε περ . . . ἐκπαιφάσσειν* as a *general* protasis, which is superseded and forgotten in favour of the *special* case introduced by the second protasis, *ὅτε τε . . . Καδμεΐωνας*. For the story see Δ 384 *sqq.*

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οὐδ' ἐκπαιφάσσειν, ὅτε τ' ἤλυθε νόσφιν Ἀχαιῶν
ἄγγελος ἐς Θήβας πολέας μετὰ Καδμεΐωνας—
δαίνυσθαί μιν ἄνωγον ἐνὶ μεγάροισιν ἕκηλον—
αὐτὰρ ὁ θυμὸν ἔχων ὃν καρτερόν, ὡς τὸ πάρος περ,
κούρους Καδμείων προκαλίζετο, πάντα δ' ἐνίκα
[ῥηιδίως· τοίη οἱ ἐγὼν ἐπιτάρροθος ἦα].
σοὶ δ' ἤ τοι μὲν ἐγὼ παρά θ' ἵσταμαι ἠδὲ φυλάσσω,
καί σε προφρονέως κέλομαι Τρώεσσι μάχεσθαι·
ἀλλά σευ ἢ κάματος πολυάιξ γυῖα δέδυκεν,
ἤ νύ σέ που δέος ἴσχει ἀκήριον· οὐ σύ γ' ἔπειτα
Τυδέος ἔκγονός ἐσσι δαΐφρονος Οἰνεΐδαο."
τὴν δ' ἀπαμειβόμενος προσέφη κρατερὸς Διομήδης·
"γιγνώσκω σε, θεὰ θύγατερ Διὸς αἰγιόχοιο·
τῷ τοι προφρονέως ἐρέω ἔπος οὐδ' ἐπικεύσω.
οὔτε τί με δέος ἴσχει ἀκήριον οὔτε τις ὄκνος,
ἀλλ' ἔτι σέων μέμνημαι ἐφετμέων, ἃς ἐπέτειλας·
οὔ μ' εἴας μακάρεσσι θεοῖς ἀντικρὺ μάχεσθαι
τοῖς ἄλλοις· ἀτὰρ εἴ κε Διὸς θυγάτηρ Ἀφροδίτη
ἔλθῃσ' ἐς πόλεμον, τήν γ' οὐτάμεν ὀξέι χαλκῷ.
τοὔνεκα νῦν αὐτός τ' ἀναχάζομαι ἠδὲ καὶ ἄλλους
Ἀργείους ἐκέλευσα ἀλήμεναι ἐνθάδε πάντας·
γιγνώσκω γὰρ Ἄρηα μάχην ἀνὰ κοιρανέοντα."
τὸν δ' ἠμείβετ' ἔπειτα θεὰ γλαυκῶπις Ἀθήνη·
"Τυδεΐδη Διόμηδες, ἐμῷ κεχαρισμένε θυμῷ,
μήτε σύ γ' Ἄρηα τό γε δείδιθι μήτε τιν' ἄλλον

803. **νόσφιν Ἀχαιῶν** is the same as *μοῦνος ἐών* in Δ 388. **ἐκπαιφάσσειν,** make display, see Β 450.

808. According to Aristonikos this line was inserted here by Zenod. from Δ 390 (and Ε 828), but omitted by Ar. on the just ground that Athene is here emphasizing her restraint, not her support, of Tydeus; the interpolation destroys the effect of the following line.

811. **πολυάιξ,** see Α 165. As the ι is long by nature (-ᾱϊκος) the ordinary accent *πολυᾶιξ* is wrong. Cf. however *κῆρυξ*: some of the old grammarians held that ι and υ were never long by nature before ξ.

818. **σέων** Ar., *σῶν* best MSS. Ar. admitted the contracted form only after a vowel.

819. **ἀντικρύ,** see 130.

824. **μάχην** in local sense, "the battle-field." *πόλεμος* is never used in this way. **ἀνά** should be *ἄνα*, as it immediately follows its case; but Ar. refused to be consistent, on the ground that the word would thus be liable to confusion with the vocative of *ἄναξ* and the imperatival *ἄνα* = arise. In Δ 230 he wrote *διά*, not *δία*, for a similar reason. The whole theory of accentuation is full of irregularities, which in many cases no doubt represented a genuine usage, but were a subject of helpless groping after principles among the Alexandrian grammarians.

827. **τό γε,** for that matter: cf. ρ 401, *μήτε τι μητέρ' ἐμὴν ἅζευ τό γε, μήτε τιν' ἄλλον.* But it looks almost as if the line were a reminiscence of Ξ 342, *μήτε θεῶν τό γε δείδιθι μήτε τιν' ἀνδρῶν ὄψεσθαι,* where the *τό* is probably governed by *ὄψεσθαι.*

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ἀθανάτων· τοίῃ τοι ἐγὼν ἐπιτάρροθός εἰμι.
ἀλλ' ἄγ' ἐπ' Ἄρηϊ πρώτῳ ἔχε μώνυχας ἵππους,
τύψον δὲ σχεδίην μηδ' ἅζεο θοῦρον Ἄρηα
τοῦτον μαινόμενον, τυκτὸν κακόν, ἀλλοπρόσαλλον,
ὃς πρώην μὲν ἐμοί τε καὶ Ἥρῃ στεῦτ' ἀγορεύων
Τρωσὶ μαχήσεσθαι, ἀτὰρ Ἀργείοισιν ἀρήξειν,
νῦν δὲ μετὰ Τρώεσσιν ὁμιλεῖ, τῶν δὲ λέλασται."
ὣς φαμένη Σθένελον μὲν ἀφ' ἵππων ὦσε χαμᾶζε,
χειρὶ πάλιν ἐρύσασ'· ὁ δ' ἄρ' ἐμμαπέως ἀπόρουσεν.
ἡ δ' ἐς δίφρον ἔβαινε παραὶ Διομήδεα δῖον
ἐμμεμαυῖα θεά· μέγα δ' ἔβραχε φήγινος ἄξων
βριθοσύνῃ· δεινὴν γὰρ ἄγεν θεὸν ἄνδρα τ' ἄριστον.
λάζετο δὲ μάστιγα καὶ ἡνία Παλλὰς Ἀθήνη·
αὐτίκ' ἐπ' Ἄρηϊ πρώτῳ ἔχε μώνυχας ἵππους.
ἦ τοι ὁ μὲν Περίφαντα πελώριον ἐξενάριζεν,
Αἰτωλῶν ὄχ' ἄριστον, Ὀχησίου ἀγλαὸν υἱόν·
τὸν μὲν Ἄρης ἐνάριζε μιαιφόνος· αὐτὰρ Ἀθήνη
δῦν' Ἄϊδος κυνέην, μή μιν ἴδοι ὄβριμος Ἄρης.

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828. **ἐπιτάρροθος**, a word of quite uncertain origin; apparently identical in sense with *ἐπίρροθος* in Δ 390, though an etymological connexion is hardly possible. See note there.

831. **ἀλλοπρόσαλλον**, "double-faced," one thing to one person, another to another. This treachery of Ares is again alluded to in Φ 413, *οὕνεκ' Ἀχαιοὺς κάλλιπες, αὐτὰρ Τρωσὶν ὑπερφιάλοισιν ἀμύνεις*, but no other trace of it occurs in Homer. **τυκτόν** is another *ἅπαξ λεγόμενον* in this sense: it apparently means "finished, wrought out," *i.e.* complete: cf. *τετυγμένον* = well wrought, Ψ 741: so *τυκτῇσι βόεσσιν*, well wrought, M 105, and in the sense of "artificially made" ρ 206, δ 627.

832. **πρώην**, see B 303. **στεῦτο**, "pledged himself," see Curt. *Gr. Et.* no. 228.

833. **μαχήσεσθαι**, several MSS. give *-σασθαι* in spite of the following future; which shews how little authority the codices have in a question of this sort.

834. **τῶν δέ** may be masc., sc. *Ἀχαιῶν*; but perhaps it is rather more Homeric to take it as neuter, "those promises."

838-9. *ἀθετοῦνται στίχοι δύο, ὅτι οὐκ ἀναγκαῖοι καὶ γελοῖοι, καί τι ἐναντίον ἔχοντες. τί γάρ, εἰ χείριστοι ἦσαν ταῖς ψυχαῖς, εὐειδεῖς δὲ καὶ εὔσαρκοι*; *i.e.* the fact that Diomedes and the goddess were *ἄριστοι* does not involve their being heavier. But the couplet is quite in the spirit of the whole passage, which seems expressly to exaggerate the physical qualities of the gods, *e.g.* 785, 860. We may compare *Aen.* vi. 413, "gemuit sub pondere cymba Sutilis" (of Charon's boat). For **φήγινος** there was an old variant *πήδινος*, found in Eustath., Hesych., and *Et. Mag.*, and said to mean some kind of wood. For this word reference may be made to the article *πηδός* in Liddell and Scott. For **ἄνδρα τ'** in 839 Ar. read **ἄνδρα δ'**. His idea apparently was that *τε* put the goddess and the hero too much on an equality.

841. In A and C 846 is inserted after this line, in the former with the note *ἐν ἄλλοις ὁ στίχος μετὰ τέσσαρας στίχους κεῖται.* It will be observed that the change makes little difference. **ἐξενάριζεν** and **ἐνάριζεν** (844) are the reading of Ar. with the best MSS., "was despoiling": others (probably Zenod.) *ἐξενάριξεν*, "had slain." There is no other case in Homer of a god in person actually slaying and despoiling a hero.

845. **Ἄϊδος κυνέη**, the "Tarnkappe" or "Nebelkappe" of northern mythology, not elsewhere mentioned in H. It is alluded to however in the (pseudo-)

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ὣς δὲ ἴδε βροτολοιγὸς Ἄρης Διομήδεα δῖον,
ἤ τοι ὁ μὲν Περίφαντα πελώριον αὐτόθ' ἔασεν
κεῖσθαι, ὅθι πρῶτον κτείνων ἐξαίνυτο θυμόν,
αὐτὰρ ὁ βῆ ῥ' ἰθὺς Διομήδεος ἱπποδάμοιο.
οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,
πρόσθεν Ἄρης ὠρέξαθ' ὑπὲρ ζυγὸν ἡνία θ' ἵππων
ἔγχεϊ χαλκείῳ, μεμαὼς ἀπὸ θυμὸν ἑλέσθαι·
καὶ τό γε χειρὶ λαβοῦσα θεὰ γλαυκῶπις Ἀθήνη
ὦσεν ὑπὲρ δίφροιο ἐτώσιον ἀιχθῆναι.
δεύτερος αὖθ' ὡρμᾶτο βοὴν ἀγαθὸς Διομήδης
ἔγχεϊ χαλκείῳ· ἐπέρεισε δὲ Παλλὰς Ἀθήνη
νείατον ἐς κενεῶνα, ὅθι ζωννύσκετο μίτρην·
τῇ ῥά μιν οὖτα τυχών, διὰ δὲ χρόα καλὸν ἔδαψεν,
ἐκ δὲ δόρυ σπάσεν αὖτις. ὁ δ' ἔβραχε χάλκεος Ἄρης,
ὅσσον τ' ἐννεάχιλοι ἐπίαχον ἢ δεκάχιλοι
ἀνέρες ἐν πολέμῳ, ἔριδα ξυνάγοντες Ἄρηος.
τοὺς δ' ἄρ' ὑπὸ τρόμος εἷλεν Ἀχαιούς τε Τρῶάς τε
δείσαντας· τόσον ἔβραχ' Ἄρης ἆτος πολέμοιο.
οἵη δ' ἐκ νεφέων ἐρεβεννὴ φαίνεται ἀὴρ
καύματος ἐξ ἀνέμοιο δυσαέος ὀρνυμένοιο,

Hesiodean *Scutum Her.* 227, and in Aristoph. *Ach.* 390; Plato, *Rep.* x. 612 B. It appears too in the legend of Perseus in Pherekydes, and is a piece of the very oldest folklore. The name Ἀίδης here evidently preserves something of its original sense, the Invisible (Ἀϝίδης). It is of course not necessary to suppose that the poet conceives Athene as literally putting on a cap; he only employs the traditional—almost proverbial—way of saying that she makes herself invisible to Ares.

848. This line is perhaps interpolated by a rhapsode who read ἐξενάριξεν in 842, and thought that an infinitive was required after ἔασεν. This idea led to another unmistakable interpolation, Ω 558.

851. **ζυγόν**, of Diomedes' chariot: Ares is clearly on foot (he has lent his chariot to Aphrodite, 363).

852. **ἑλέσθαι**, so A and other MSS.: vulg. ὀλέσσαι, but this by Homeric usage could only mean to *lose* his own life.

854. **ὑπέρ**, so A: *caet.* ὑπ' ἐκ, which appears to be accepted by almost all edd., though no approximately satisfactory explanation has been given of the word, which can only mean "from under." Athene of course is on, not under, the chariot; and to suppose that she could direct the shaft from a place where she was not herself is to make her very unlike a Homeric deity. With the reading of A there is no difficulty whatever, and the authority of this MS. is as great as that of the consensus of all the rest, so that there need be no hesitation in adopting it. It is strange that neither Nauck nor von Christ so much as mentions the existence of the variant.

857. ὅτι κατὰ τὰ κοῖλα μέρη ἐζώννυντο τὴν μίτραν· καὶ ἔστι διδασκαλικὸς ὁ τόπος (*i.e.* "this is the *locus classicus*"). For the nature of the μίτρη see on Δ 137. For **μίτρην** of MSS. Ar. read μίτρῃ; both cases appear to be equally Homeric: see Ξ 181, Κ 77.

860. This hyperbolical distich recurs in Ξ 148-9. Ar. is said to have read -χειλοι for -χιλοι, "with nine lips" (!) For the last half of 861 compare Β 381, Ξ 448, Τ 275.

865. **καύματος ἐξ**, after hot weather: so Schol. It is hardly possible to get any good sense if we join ἐξ with ἀνέμοιο. It is not easy to say what the phenome-

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τοῖος Τυδεΐδῃ Διομήδεϊ χάλκεος Ἄρης
φαίνεθ' ὁμοῦ νεφέεσσιν ἰὼν εἰς οὐρανὸν εὐρύν.
καρπαλίμως δ' ἵκανε θεῶν ἕδος, αἰπὺν Ὄλυμπον,
πὰρ δὲ Διὶ Κρονίωνι καθέζετο θυμὸν ἀχεύων,
δεῖξεν δ' ἄμβροτον αἷμα καταρρέον ἐξ ὠτειλῆς,
καί ῥ' ὀλοφυρόμενος ἔπεα πτερόεντα προσηύδα·
" Ζεῦ πάτερ, οὐ νεμεσίζῃ ὁρῶν τάδε καρτερὰ ἔργα ;
αἰεί τοι ῥίγιστα θεοὶ τετληότες εἰμὲν
ἀλλήλων ἰότητι, χάριν ἄνδρεσσι φέροντες.
σοὶ πάντες μαχόμεσθα· σὺ γὰρ τέκες ἄφρονα κούρην,
οὐλομένην, ᾗ τ' αἰὲν ἀήσυλα ἔργα μέμηλεν.
ἄλλοι μὲν γὰρ πάντες, ὅσοι θεοί εἰσ' ἐν Ὀλύμπῳ,
σοί τ' ἐπιπείθονται καὶ δεδμήμεσθα ἕκαστος·
ταύτην δ' οὔτ' ἔπεϊ προτιβάλλεαι οὔτε τι ἔργῳ,
ἀλλ' ἀνίης, ἐπεὶ αὐτὸς ἐγείναο παῖδ' ἀΐδηλον·
ἣ νῦν Τυδέος υἱὸν ὑπερφίαλον Διομήδεα
μαργαίνειν ἀνέηκεν ἐπ' ἀθανάτοισι θεοῖσιν.
Κύπριδα μὲν πρῶτον σχεδὸν οὔτασε χεῖρ' ἐπὶ καρπῷ,
αὐτὰρ ἔπειτ' αὐτῷ μοι ἐπέσσυτο δαίμονι ἶσος·
ἀλλά μ' ὑπήνεικαν ταχέες πόδες· ἦ τέ κε δηρὸν
αὐτοῦ πήματ' ἔπασχον ἐν αἰνῇσιν νεκάδεσσιν,

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non meant may be; perhaps a whirlwind of dust raised by the Scirocco. Others take it to be a thunder-cloud "standing out to the eye from the other clouds." (?)

874. **χάριν ἄνδρεσσι**, so La R.: the best MSS. follow Ar. in reading *χάριν* **δ'**, but the particle appears to be merely an insertion to assist the metre. Bekker rejects this line and the preceding, not without reason, as they are quite wide of the aim of the rest of the speech. So also Köchly and Nauck.

876. **ἀήσυλα**, so MSS.: but there is little doubt, as Clemm has shewn, that the word, which is not found elsewhere, is only an itacistic mistake for *ἀϝίσυλα*, *iniqua*, from *ϝῖσος*; hence the commoner contracted form *αἴσυλος*.

878. **δεδμήμεσθα**, are subject to you, Γ 183, λ 622. For the change of person cf. Η 160, Ρ 250.

879. **προτιβάλλεαι** apparently means "attack," "make an onslaught." There is no other case in Homer of such a use, nor does the middle voice of this compound seem to recur in Greek literature, until the late Epic poets. Mr. Monro explains "dost give heed to," comparing *ἐπιβαλλόμενος* Ζ 68, and *βάλλεσθαι ἐνὶ θυμῷ, μετὰ φρεσίν*.

880. For **ἀνίης** most MSS. give *ἀνίεις*, Schol. A on Ξ 131 *ἀνιεῖς*. The second form can hardly be right, the first is in accordance with the analogy of *ἀνίησι*, the latter is supported by *μεθιεῖ* Κ 121, *τιθεῖ* Ν 732, α 192. In a point where the authority of MSS. is *nil* it seems better to take the more archaic form, as it has respectable authority; as it is very probable that forms of the so-called "Aeolic" conjugation have constantly been altered to suit the later conjugation of contracted verbs. **αὐτός** is explained by Schol. B *μόνος*, *i.e.* without the intervention of a mother. There is no trace in H. however of the birth of Athene from the head of Zeus; and the word here need mean no more than "thou thyself" didst beget (emphatically); *σὺ τέκες* above (875) is also ambiguous. **ἀΐδηλον**, destructive, as *πῦρ*, Β 455. (Welcker explains "secretly born," as without a mother. But see 897.)

886. **νεκάδεσσιν**, *ἀπ. λεγόμενον*. Cf.

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ἤ κε ζὼς ἀμενηνὸς ἔα χαλκοῖο τυπῇσιν."
τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη νεφεληγερέτα Ζεύς·
"μή τί μοι, ἀλλοπρόσαλλε, παρεζόμενος μινύριζε.
ἔχθιστος δέ μοί ἐσσι θεῶν, οἳ Ὄλυμπον ἔχουσιν·
αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε.
μητρός τοι μένος ἐστὶν ἀάσχετον, οὐκ ἐπιεικτόν,
Ἥρης· τὴν μὲν ἐγὼ σπουδῇ δάμνημ' ἐπέεσσιν·
τῶ σ' οἴω κείνης τάδε πάσχειν ἐννεσίῃσιν.
ἀλλ' οὐ μάν σ' ἔτι δηρὸν ἀνέξομαι ἄλγε' ἔχοντα·
ἐκ γὰρ ἐμεῦ γένος ἐσσί, ἐμοὶ δέ σε γείνατο μήτηρ.
εἰ δέ τευ ἐξ ἄλλου γε θεῶν γένευ ὧδ' ἀΐδηλος,
καί κεν δὴ πάλαι ἦσθα ἐνέρτερος Οὐρανιώνων."
ὣς φάτο, καὶ Παιήον' ἀνώγειν ἰήσασθαι.
τῷ δ' ἐπὶ Παιήων ὀδυνήφατα φάρμακα πάσσεν.

Ο 118 κεῖσθαι ὁμοῦ νεκύεσσι μεθ' αἵματι καὶ κονίῃσιν, and Π 661 ἐν νεκύων ἀγύρει: see also note on 397. Ares, being immortal, seems a little confused between his two alternatives; the contrast to ζώς (another ἅπ. λεγ.) should of course be ἔθανον; this being impossible he has to substitute the rather weak expression of the text.

887. **ἀμενηνός**, only here in Il.: it occurs several times in Od. in the phrase νεκύων ἀμενηνὰ κάρηνα and once (τ 562) of dreams. It appears to be conn. with μένος, but the formation is not clear.

891. See note on Α 177.

892. **ἀάσχετον**: the formation of this word, which recurs only in Ω 708, is hardly explicable. According to Bekker it is for ἀν-ανάσχετος, through the stage ἀν-α(ν)σχετος, the second ν being lost before the σ, and the first then having to follow suit, that the word might not be confused with ἀνά-σχετος in the opposite sense. If so, it is probably a late and wrong reading, for which ἀνάσχετον ought to be substituted here (so Wackernagel): mere possibilities of confusion do not set aside the ordinary laws of linguistic formation. According to another view we have a case of "Epic diectasis" for ἄσχετος. This is not impossible in a passage which may possibly be of late origin, and contemporaneous with the formation on false analogy of ὁράᾳς for ὁράεις through the stage ὁρᾷς.

893. **σπουδῇ**, as Β 99, etc.

894. **ἐννεσίῃσιν**, for ἐνεσ. (ἐνίημι); the lengthening of the first syllable may be due to the ictus alone; or possibly to a reminiscence of j, ἐν-jεσ-ίη, though the latter alternative is the less probable.

898. For **ἦσθα** the best MSS. give ἦσθας, an impossible form, invented for the supposed benefit of the metre. The form οἶσθας however seems to be well attested in Eur. *Ion.* 999. For **ἐνέρτερος** Zenod. read ἐνέρτατος. The two last words of the line apparently mean "lower than the sons of Uranos," *i.e.* the Titanes imprisoned in Tartaros, as in Θ 225, οἵπερ ἐνέρτεροί εἰσι θεοί, Κρόνον ἀμφὶς ἐόντες. This however is quite unlike the Homeric use of the word Οὐρανίωνες, and may be another mark of later date; the Titan myths, like those relating to Kronos, seem only to have become part of the acknowledged belief of the Greek nation at large in post-Homeric times. If we take Οὐρανίωνες in its usual sense, we must translate either "lower than the heavenly gods," or "low among (partitive gen.) the heavenly gods": either of which interpretations makes the passage intolerably weak. For the threat itself compare Θ 13-16: and for the Titanes Θ 479, Ξ 279, Hesiod, *Theog.* 720.

900. See 401-2. Here the best MSS. read πάσσεν or ἔπασσεν, and either omit 901 or give a note to say that it was sometimes omitted; only those of the second class giving πάσσων, which is necessary if 901 is read. The note in Schol. A (Didymus?) ἰακῶς φάρμακα

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[ἠκέσατ'· οὐ μὲν γάρ τι καταθνητός γε τέτυκτο.]
ὡς δ' ὅτ' ὀπὸς γάλα λευκὸν ἐπειγόμενος συνέπηξεν
ὑγρὸν ἐόν, μάλα δ' ὦκα περιτρέφεται κυκόωντι,
ὣς ἄρα καρπαλίμως ἰήσατο θοῦρον Ἄρηα.
τὸν δ' Ἥβη λοῦσεν, χαρίεντα δὲ εἵματα ἕσσεν·
πὰρ δὲ Διὶ Κρονίωνι καθέζετο κύδεϊ γαίων.
  αἱ δ' αὖτις πρὸς δῶμα Διὸς μεγάλοιο νέοντο,
Ἥρη τ' Ἀργείη καὶ Ἀλαλκομενηὶς Ἀθήνη,
παύσασαι βροτολοιγὸν Ἄρην ἀνδροκτασιάων.

πάσσεν (*i.e.* not φάρμακ' ἔπασσεν: the omission of the augment is always regarded as an Ionic peculiarity) shews that Ar. also omitted 901.

902. **ὀπός**, fig-juice used to curdle milk for making cheese: another material for the same purpose in classical times was πυτία or τάμισος, "rennet," which is still employed. **ἐπειγόμενος** might quite well be taken as a passive, "being stirred"; but the common Homeric use of the participle is rather in favour of taking it as a mid., "*makes haste* to curdle" (cf. Ζ 388, ἐπειγομένη ἀφικάνει, etc.); the point of the simile lies in the speed of the process, so that the repetition of the same idea in μάλ' ὦκα in the next line is excusable.

903. **περιτρέφεται**, "curdles," so Herodianus *ap.* Eust., Apoll. *Lex.*; MSS. περιστρέφεται, which is obviously inferior, cf. ξ 477 σακέεσσι περιτρέφετο κρύσταλλος, where also, as La R. remarks, six MSS. give περιστρέφετο, though it is meaningless. So ι 246, ἥμισυ μὲν θρέψας λευκοῖο γάλακτος. The idea evidently is that Paieon miraculously turned the flowing blood to sound and solid flesh.

905. On this line Ar. remarked ὅτι παρθενικὸν τὸ λούειν (it is always the maidens who give the bath): οὐκ οἶδεν ἄρα ὑφ' Ἡρακλέους αὐτὴν γεγαμημένην, ὡς ἐν τοῖς ἠθετημένοις ἐν Ὀδυσσείᾳ (viz. λ 603); a characteristic specimen of the great critic's acumen, though the argument is not in itself convincing to a chorizont.

906. This line was marked by Ar. with "asterisk and obelos," the former implying that it occurs elsewhere (viz. Α 405, where see note), the latter that it is wrongly inserted here. The reason for the latter decision is that κύδεϊ γαίων is out of place on an occasion where Ares has so little to be proud of.

909. **Ἄρην** is the reading of nearly all codices, and of Herodianus, who also preferred Ἄρῃ to Ἄρει in 757: but it only occurs here, so that the one MS. (Cant.) which gives Ἄρη' is not improbably right.

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ΙΛΙΑΔΟΣ Ζ.

Ἕκτορος καὶ Ἀνδρομάχης ὁμιλία.

Τρώων δ' οἰώθη καὶ Ἀχαιῶν φύλοπις αἰνή·
πολλὰ δ' ἄρ' ἔνθα καὶ ἔνθ' ἴθυσε μάχη πεδίοιο,
ἀλλήλων ἰθυνομένων χαλκήρεα δοῦρα,
μεσσηγὺς ποταμοῖο Σκαμάνδρου καὶ στομαλίμνης.

Z

The sixth book with its immortal scenes between Diomedes and Glaukos, and Hector and Andromache, forms with the preceding tale of war and carnage a contrast which places it in the front rank of all poetry. But, as we so often find in the Iliad, supreme beauty of individual parts is not inconsistent with grave difficulties as to their relation to one another, and to the story at large.

There is a natural division of the book between lines 311 and 312, where it is not improbable that the repeated ὣς may indicate a break in recitation. The two parts however are closely connected, as the second continues the account of Hector's visit to the city, which begins in the first. The quotation by Herodotos of lines 289-292 as being ἐν Διομήδεος ἀριστείῃ indicates that there was originally no distinct break between E and the first section of Z. But, as has already been mentioned, this single rhapsody contains one of the most glaring inconsistencies in the Homeric poems; Diomedes in E has power given him to know god from man, and wounds Ares and Aphrodite, while in Z he doubts whether Glaukos be not a god, and declines to lift his spear against him if he be. Such an anomaly cannot be accounted for unless by the assumption that the two episodes of the wounding of the gods are a later addition to the original ἀριστεία. The contrary assumption, that the Glaukos story is the later addition, is entirely opposed to all probability; we can understand that the superhuman victories should be added to that part of the tale which presents only the common powers of the hero, but not that they should be totally forgotten if they belonged to the plot from the first.

The episode of Glaukos and Diomedes has however incurred suspicion, on account of a curious scholion of Aristonikos, ἡ διπλῆ ὅτι μετατιθέασί τινες ἀλλαχόσε ταύτην τὴν σύστασιν. Unfortunately he does not tell us to what place these unknown authorities transferred the scene, and modern critics have in vain endeavoured to find one as suitable as the present. The proud words of Diomedes in 127 must come after the beginning of his ἀριστεία, and therefore no mere alteration of place will do away with the contradiction between the following words and his supernatural vision and achievements in E; so that there can be no gain from any attempt to find a fresh connexion.

The allusion to the worship of Dionysos in 130-141 is probably a mark of later origin in that passage, which can however be cut out without injury to the context. With this exception there is nothing to be said against the claim of the episode to rank as a portion of the original Διομήδους ἀριστεία, which it leads to a fitting end by contrasting the romantic chivalry of the two heroes—like that of Saladin and Coeur-de-Lion—with the carnage of the book before.

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Αἴας δὲ πρῶτος Τελαμώνιος, ἕρκος Ἀχαιῶν,
Τρώων ῥῆξε φάλαγγα, φόως δ' ἑτάροισιν ἔθηκεν,
ἄνδρα βαλών, ὃς ἄριστος ἐνὶ Θρῄκεσσι τέτυκτο,
υἱὸν Ἐυσσώρου Ἀκάμαντ' ἠΰν τε μέγαν τε.

It has further been objected with some force to the introduction of the book (1-72) that it does not suit what follows; for Diomedes here again sinks into the background, slaying only two enemies, no more than fall to so insignificant a hero as Euryalos; so that the words of Helenos in 97-101 are quite out of place at this particular moment. It is probable therefore that these 72 lines belong to the episode of the wounding of Ares, and are designed to lead the way back to the original Diomedeia which is resumed in l. 73.

Doubt has also been thrown upon the episode of Hector's visit to Paris (313-368). It has apparent reference throughout to the end of the third book; yet none of the allusions exactly suit (see particularly 337 compared with Γ 428-436). The words *χόλον τόνδε* in 326 are hard to explain, and would be more natural if they followed a scene in which Paris had actually left the battle-field in resentment at some outbreak of anger on the part of the Trojans. It is therefore possible that the duel in Γ, which we have already seen reason to suppose a later addition to this part of the Iliad, may have supplanted such an episode; but the proof of this is certainly not very strong. In any case the scene with Paris forms a most effective companion and contrast to that with Andromache, which is (with the exception of a few lines, 433-438) above suspicion.

1. **οἰώθη**, was left to itself by the departure of the gods, after the events of the last book. Cf. Α 401.

2. **πεδίοιο**, "along the plain," as usual: not a partitive gen. after *ἔνθα*. **ἰθύειν** is the regular word for "charging," Δ 507, Λ 552, etc., the parallel form *ἰθύνειν* being used for the transitive. The mid. **ἰθύνεσθαι** recurs only ε 270, χ 8. *ἰθυνομένων* is gen. abs., the subject being easily supplied from the first line: *ἀλλήλων* is doubtless the gen. usual after verbs of *aiming* (H. G. § 151 *c*), and is not in agreement with the participle. Cf. Ν 499.

4. The ordinary reading of this line is *μεσσηγὺς Σιμόεντος ἰδὲ Ξάνθοιο ῥοάων*. But Aristonikos says (ἡ διπλῆ) ὅτι ἐν τοῖς ἀρχαίοις ἐγέγραπτο "μεσσηγὺς ποταμοῖο Σκαμάνδρου καὶ στομαλίμνης"· διὸ καὶ ἐν τοῖς ὑπομνήμασι φέρεται. ὕστερον δὲ περιπεσὼν ἔγραψε "μεσσηγὺς Σιμόεντος ἰδὲ Ξάνθοιο ῥοάων." τοῖς γὰρ περὶ τοῦ ναυστάθμου τόποις ἡ γραφὴ συμφέρει, πρὸς οὓς μάχονται ("sc. hi versus illa lectione retenta" Lehrs). Further Schol. BLV say πρότερον ἐγέγραπτο "μεσσηγὺς ποταμοῖο Σκαμάνδρου καὶ στομαλίμνης"· ὕστερον δὲ Ἀρίσταρχος ταύτην τὴν λέξιν (sc. the present vulgate) εὑρὼν ἐπέκρινεν. Χαῖρις δὲ γράφει "μεσσηγὺς ποταμοῖο Σκαμάνδρου καὶ Σιμόεντος." Various emendations of the scholion of Aristonikos have been proposed; *e.g.* Lehrs conj. ἐν τοῖς Ἀρισταρχείοις for ἐν τοῖς ἀρχαίοις: Sengebusch ἐν τῇ προτέρᾳ τῶν Ἀρισταρχείων. But there is no reason to go beyond their plain sense; viz. that Ar. found the reading of our text in his "ancient" authorities—what these were we cannot say—and adopted it in his first edition and his "notes"; but that he subsequently found the reading of the present vulgate—again we do not know in what authorities—and adopted it in his second edition as being more in accordance with the Homeric topography of the camp, on which, as we know, he wrote a special dissertation. The *στομαλίμνη* or "estuary" is not elsewhere mentioned. The name itself is very unlikely to have been invented, but very likely to have been supplanted by the more familiar *Σιμόεντος*. It appears moreover that the old tradition was so strongly in favour of our text that Ar. had difficulty in finding support for the variant which he preferred on other grounds. These grounds however have lost their weight to us, especially since Hercher has shewn that in all probability the Simoeis was, if known at all to the original legend, only another name for the Skamandros. The two are distinguished only in Ε 774 (*q.v.*), Μ 22, Φ 307; and all these passages are reasonably suspected on other grounds of later origin. (The only other places in which the name Simeios occurs are Ε 777, Δ 475, Υ 53; cf. Δ 477, 488). Every argument therefore points to the adoption of the older reading of Aristarchos.

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τὸν ῥ' ἔβαλε πρῶτος κόρυθος φάλον ἱπποδασείης,
ἐν δὲ μετώπῳ πῆξε, πέρησε δ' ἄρ' ὀστέον εἴσω
αἰχμὴ χαλκείη· τὸν δὲ σκότος ὄσσε κάλυψεν.
Ἄξυλον δ' ἄρ' ἔπεφνε βοὴν ἀγαθὸς Διομήδης
Τευθρανίδην, ὃς ἔναιεν ἐυκτιμένῃ ἐν Ἀρίσβῃ
ἀφνειὸς βιότοιο, φίλος δ' ἦν ἀνθρώποισιν·
πάντας γὰρ φιλέεσκεν ὁδῷ ἔπι οἰκία ναίων.
ἀλλά οἱ οὔ τις τῶν γε τότ' ἤρκεσε λυγρὸν ὄλεθρον
πρόσθεν ὑπαντιάσας, ἀλλ' ἄμφω θυμὸν ἀπηύρα,
αὐτὸν καὶ θεράποντα Καλήσιον, ὅς ῥα τόθ' ἵππων
ἔσκεν ὑφηνίοχος· τὼ δ' ἄμφω γαῖαν ἐδύτην.
Δρῆσον δ' Εὐρύαλος καὶ Ὀφέλτιον ἐξενάριξεν·
βῆ δὲ μετ' Αἴσηπον καὶ Πήδασον, οὕς ποτε νύμφη
νηὶς Ἀβαρβαρέη τέκ' ἀμύμονι Βουκολίωνι.
Βουκολίων δ' ἦν υἱὸς ἀγαυοῦ Λαομέδοντος
πρεσβύτατος γενεῇ, σκότιον δέ ἑ γείνατο μήτηρ·
ποιμαίνων δ' ἐπ' ὄεσσι μίγη φιλότητι καὶ εὐνῇ,
ἡ δ' ὑποκυσαμένη διδυμάονε γείνατο παῖδε.
καὶ μὲν τῶν ὑπέλυσε μένος καὶ φαίδιμα γυῖα
Μηκιστηιάδης καὶ ἀπ' ὤμων τεύχε' ἐσύλα.
Ἀστύαλον δ' ἄρ' ἔπεφνε μενεπτόλεμος Πολυποίτης·
Πιδύτην δ' Ὀδυσεὺς Περκώσιον ἐξενάριξεν
ἔγχεϊ χαλκείῳ, Τεῦκρος δ' Ἀρετάονα δῖον.
Ἀντίλοχος δ' Ἄβληρον ἐνήρατο δουρὶ φαεινῷ
Νεστορίδης, Ἔλατον δὲ ἄναξ ἀνδρῶν Ἀγαμέμνων·
ναῖε δὲ Σατνιόεντος ἐυρρείταο παρ' ὄχθας

στομαλίμνη probably means a marshy estuary, not of the Skamandros, but of some adjacent stream such as is now formed by the Dümbrek-su, which it has been proposed by Schliemann to identify with the Simoeis.

6. **φόως**, salvation, as Θ 282, Λ 797, Π 95. For this Akamas see Β 844.

9. **φάλον**, see on Γ 362.

14. **βιότοιο**, cf. Ε 544.

15. **φιλέεσκεν**, used to entertain; cf. Γ 207, and *χρὴ ξεῖνον παρεόντα φιλεῖν*, ο 74.

17. **πρόσθεν ὑπαντιάσας**, standing before him to meet his enemy.

19. **ὑφ' ἡνίοχος** is the reading of all the best MSS., cf. *λαοὶ δ' ὑπ' ὀλίζονες ἦσαν*, Σ 519. But the vulg. *ὑφηνίοχος*, a word not found elsewhere, is sufficiently defended by the analogy of *ὑποδμώς*, δ 386, *ὑποδρηστήρ* ο 330; and it avoids the awkwardness of the detached *ὑπό*. **γαῖαν ἐδύτην**, the realm of the dead being under ground. Cf. 411, ω 106. Schol. B explains it *ὅτι γῆν ταφέντες ἐνεδύσαντο*, which is obviously inappropriate, as there is no burying in question at all.

24. **σκότιον**, by a secret amour = *παρθένιος*, Π 180. Cf. *Aen.* ix. 546, *furtim.* **μίγη** sc. Bukolion.

34. **ναῖε δέ**, so MSS. with Ar.: Zenod. *ὃς ναῖε*, acc. to Ariston., who accuses him of making a false quantity. On Ν 172 the same difference is noted, and the same accusation made, but the text of the Schol. gives *νάε*. Now *νάω* from root *nas* to dwell (Curt. no. 432) would be just as possible by the side of *ναίω*, as is *νάω* to flow (from root *snu*, Curt. no. 443) by the side of *ναίω* ι 222 in the

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Πήδασον αἰπεινήν. Φύλακον δ' ἕλε Λήιτος ἥρως
φεύγοντ'· Εὐρύπυλος δὲ Μελάνθιον ἐξενάριξεν.
  Ἄδρηστον δ' ἄρ' ἔπειτα βοὴν ἀγαθὸς Μενέλαος
ζωὸν ἕλ'· ἵππω γάρ οἱ ἀτυζομένω πεδίοιο
ὄζῳ ἔνι βλαφθέντε μυρικίνῳ, ἀγκύλον ἅρμα
ἄξαντ' ἐν πρώτῳ ῥυμῷ αὐτὼ μὲν ἐβήτην
πρὸς πόλιν, ᾗ περ οἱ ἄλλοι ἀτυζόμενοι φοβέοντο,
αὐτὸς δ' ἐκ δίφροιο παρὰ τροχὸν ἐξεκυλίσθη
πρηνὴς ἐν κονίῃσιν ἐπὶ στόμα. πὰρ δέ οἱ ἔστη
Ἀτρεΐδης Μενέλαος ἔχων δολιχόσκιον ἔγχος·
Ἄδρηστος δ' ἄρ' ἔπειτα λαβὼν ἐλλίσσετο γούνων·
"ζώγρει, Ἀτρέος υἱέ, σὺ δ' ἄξια δέξαι ἄποινα.
πολλὰ δ' ἐν ἀφνειοῦ πατρὸς κειμήλια κεῖται,
χαλκός τε χρυσός τε πολύκμητός τε σίδηρος·
τῶν κέν τοι χαρίσαιτο πατὴρ ἀπερείσι' ἄποινα,
εἴ κεν ἐμὲ ζωὸν πεπύθοιτ' ἐπὶ νηυσὶν Ἀχαιῶν."
  ὣς φάτο, τῷ δ' ἄρα θυμὸν ἐνὶ στήθεσσιν ἔπειθεν.
καὶ δή μιν τάχ' ἔμελλε θοὰς ἐπὶ νῆας Ἀχαιῶν
δώσειν ᾧ θεράποντι καταξέμεν· ἀλλ' Ἀγαμέμνων
ἀντίος ἦλθε θέων, καὶ ὁμοκλήσας ἔπος ηὔδα·

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same sense. It is therefore possible that Zenodotos may have found and discussed an old reading ὃς νάε, but proposed to write ὃς ναῖε on the analogy of ἔμπαιος, οἷος (˘ ˘), etc.; and that the Scholiasts have jumbled up his remarks into the form in which we have them.

35. For this **Πήδασος** in the Troad cf. Φ 87, Υ 92. Strabo calls it a city of the Leleges opposite Lesbos, and another legend identifies it with Adramyttium. A town of the same name in Messene is mentioned in I 152, and there was a Πήδασα near Halikarnassos.

38. **ἀτυζομένω πεδίοιο** as Σ 7.

39. **βλαφθέντε**, entangled, cf. Η 271. **ἀγκύλον**, like καμπύλον Ε 231, is only once used of the chariot. It doubtless indicates the curved form of the front.

40. **ἐν πρώτῳ ῥυμῷ** probably means the end of the pole where the yoke was fastened, also called ἄκρος, Ε 729; cf. Π 371, Ω 272.

45. **γούνων** with λαβών, as Α 407.

46-50 = Λ 131-5, and cf. Κ 378-381.

46. **ζώγρει**, take me alive. In Ε 698 the meaning is quite different. The last syllable remains long because of the pause at the end of the first foot.

47. **ἐν πατρός** sc. δώματι, Ζ 378, Ω 309, 482, etc.

48. **πολύκμητος**, implements wrought with much labour. The working of iron was of course a difficult matter in early days, especially as by primitive methods of smelting it would be obtained not in the pure malleable condition, but combined with a certain amount of carbon, making it more like steel or cast-iron, hard and brittle.

51. **ἔπειθε**, endeavoured to persuade (observe the different sense of the aor. in 61). So best MSS.: vulg. ὄρινε, which is less appropriate; for, as La R. points out, the appeal is not to Menelaos' emotions, but to his reason. The line recurs several times, always with ὄρινε (Β 142, Γ 395, Δ 208, Λ 804, Ν 468, ρ 150).

53. **καταξέμεν** is of course aor. not fut.; see Γ 105.

54. **ἀντίος**, so Ar.: Zen. ἀντίον. In other passages Ar. seems to have preferred the adverbial, Zen. the adjectival form. There is little or no ground of choice (La R., *Textkr.* p. 193).

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“ ὦ πέπον, ὦ Μενέλαε, τί ἦ δὲ σὺ κήδεαι οὕτως
ἀνδρῶν ; ἦ σοὶ ἄριστα πεποίηται κατὰ οἶκον
πρὸς Τρώων ; τῶν μή τις ὑπεκφύγοι αἰπὺν ὄλεθρον
χεῖράς θ' ἡμετέρας, μηδ' ὅν τινα γαστέρι μήτηρ
κοῦρον ἐόντα φέροι, μηδ' ὃς φύγοι, ἀλλ' ἅμα πάντες
Ἰλίου ἐξαπολοίατ' ἀκήδεστοι καὶ ἄφαντοι.”
ὣς εἰπὼν παρέπεισεν ἀδελφειοῦ φρένας ἥρως,
αἴσιμα παρειπών· ὁ δ' ἀπὸ ἕθεν ὤσατο χειρὶ
ἥρω' Ἄδρηστον. τὸν δὲ κρείων Ἀγαμέμνων
οὖτα κατὰ λαπάρην· ὁ δ' ἀνετράπετ', Ἀτρεΐδης δὲ
λὰξ ἐν στήθεσι βὰς ἐξέσπασε μείλινον ἔγχος.
Νέστωρ δ' Ἀργείοισιν ἐκέκλετο μακρὸν ἀΰσας·
“ ὦ φίλοι ἥρωες Δαναοί, θεράποντες Ἄρηος,
μή τις νῦν ἐνάρων ἐπιβαλλόμενος μετόπισθεν
μιμνέτω, ὥς κεν πλεῖστα φέρων ἐπὶ νῆας ἵκηται,
ἀλλ' ἄνδρας κτείνωμεν· ἔπειτα δὲ καὶ τὰ ἕκηλοι
νεκροὺς ἂμ πεδίον συλήσετε τεθνηῶτας.”
ὣς εἰπὼν ὤτρυνε μένος καὶ θυμὸν ἑκάστου.
ἔνθα κεν αὖτε Τρῶες ἀρηιφίλων ὑπ' Ἀχαιῶν
Ἴλιον εἰσανέβησαν ἀναλκείῃσι δαμέντες,
εἰ μὴ ἄρ' Αἰνείᾳ τε καὶ Ἕκτορι εἶπε παραστὰς

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57. The note of interrogation after *Τρώων* is not in the vulg., but it is shewn to be Aristarchean by the remark of Herodian that the *ἦ* is *διαπορητικός*, interrogative. On the whole it is more Homeric to have two consecutive questions in a case like this than a question followed by an indignant exclamation : Ξ 265, Ο 245, *π* 424, *ρ* 376 (Hentze). **ἄριστα** is not an adv. but subject to *πεποίηται* : for the impersonal *ποιεῖταί τινι κακῶς* is not Homeric.

59. **φέροι** opt. by attraction, as usual in sentences expressing a wish. The use of **κοῦρος** to signify “babe” is quite unique ; it elsewhere connotes rather a man in the prime of life. Död. thinks it means “of noble blood,” but this weakens the sentiment quite intolerably. If, as we should suppose, it means “*male* child,” we must regard the opt. as expressing a hope, not a command ; unless Agamemnon's fury makes him quite unreasoning.

61. **παρέπεισεν**, so MSS. : La R. needlessly reads *ἔτρεψεν* supported by the mention of it as a variant in two MSS. (AO). *παραπείθω* is the usual word, Η 120, Ν 788, etc. **ἀδελφειοῦ**, for *ἀδελφεόο*, see Ε 21.

62. **αἴσιμα** : there are very few cases in the poems of a moral judgment of the poet upon the acts of his characters. Against the present one we may set the *κακὰ φρεσὶ μήσατο ἔργα* of the human sacrifice in Ψ 176.

68. **ἐπιβαλλόμενος**, “throwing himself upon” the spoil, half in a physical, half in a metaphorical sense. For the gen. Ameis compares *χ* 310, *Ὀδυσῆος ἐπεσσύμενος*. The word occurs in later Greek, *e.g.* Aristot. *Pol.* 1, 9, 16, *τοῦ εὖ ζῆν ἐπιβ.*, with the purely mental sense, “desire eagerly” ; like *ἐπέσσυται* Α 173.

71. **συλήσετε**, a potential fut., with double acc. like all similar verbs. Zenod. read *Τρώων ἂμ πεδίον συλήσομεν ἔντεα νεκρῶν* : on what authority of course we cannot say.

73-4 = Ρ 319-320. **ὑπό**, see Γ 61. Schol. B for once shews a touch of humour : “*λίαν οἶδε τὸ τῆς εἱμαρμένης ὁ ποιητής.*”

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Πριαμίδης Ἕλενος, οἰωνοπόλων ὄχ' ἄριστος·
"Αἰνεία τε καὶ Ἕκτορ, ἐπεὶ πόνος ὔμμι μάλιστα
Τρώων καὶ Λυκίων ἐγκέκλιται, οὕνεκ' ἄριστοι
πᾶσαν ἐπ' ἰθύν ἐστε μάχεσθαί τε φρονέειν τε,
στῆτ' αὐτοῦ, καὶ λαὸν ἐρυκάκετε πρὸ πυλάων
πάντῃ ἐποιχόμενοι, πρὶν αὖτ' ἐν χερσὶ γυναικῶν
φεύγοντας πεσέειν, δηίοισι δὲ χάρμα γενέσθαι.
αὐτὰρ ἐπεί κε φάλαγγας ἐποτρύνητον ἁπάσας,
ἡμεῖς μὲν Δαναοῖσι μαχησόμεθ' αὖθι μένοντες,
καὶ μάλα τειρόμενοί περ· ἀναγκαίη γὰρ ἐπείγει·
Ἕκτορ, ἀτὰρ σὺ πόλινδε μετέρχεο, εἰπὲ δ' ἔπειτα
μητέρι σῇ καὶ ἐμῇ· ἡ δὲ ξυνάγουσα γεραιὰς
νηὸν Ἀθηναίης γλαυκώπιδος ἐν πόλει ἄκρῃ,
οἴξασα κληῖδι θύρας ἱεροῖο δόμοιο,
πέπλον, ὅς οἱ δοκέει χαριέστατος ἠδὲ μέγιστος
εἶναι ἐνὶ μεγάρῳ καί οἱ πολὺ φίλτατος αὐτῇ,
θεῖναι Ἀθηναίης ἐπὶ γούνασιν ἠυκόμοιο,

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76. **οἰωνοπόλων ὄχ' ἄριστος** (*v.* A 69) so MSS. : but the Schol. A (Didymus) says that Ammonius alleged as the reading of Aristarchos *μάντις τ' οἰωνοπόλος τε*, and adds *ἔργον δὲ τὸ σαφὲς εἰπεῖν· διὸ διχῶς* (*i.e.* this is to be recorded as a variant of Aristarchos).

79. **ἰθύν**, cf. δ 434, *οἷσι μάλιστα πεποίθεα πᾶσαν ἐπ' ἰθύν*, for every enterprise, lit. "going."

82. **πεσέειν** implies tumultuous rout; compare the frequent but sometimes ambiguous phrase *ἐν νηυσὶ πεσέεσθαι*, where the confused rush to the ships seems to be sometimes that of the victors, sometimes of the vanquished: B 175 (*q.v.*), I 235, Λ 311, M 107, P 639. **χερσὶ γυναικῶν**, ironical of course.

83. **ἐπεί κε** with aor. subj. = *fut. exactus*, as A 191, Ψ 10, σ 150.

86. **ἀτὰρ σύ**, for the order cf. 429, π 130.

88. **νηόν**, sc. *to* the temple. Cf. *ὅσοι κεκλήατο βουλήν*, K 195.

90. **ὅς** all MSS. and Herodian: most edd. write ὅ on account of the ϝ of ϝοι, and there can be little doubt that this is right. Nearly all the other cases of οἱ for ϝοι can be set right by slight alteration, but see note on E 338. The mention of the peplos carries our thoughts to the Panathenaic festival at Athens. But the idea of propitiating divinities by clothing their images with costly robes is not only one of the most natural and universal of primitive cults, but survives in full force to the present day in many parts even of Western Europe. It was particularly appropriate to the goddess who presided over feminine handiwork, including weaving, cf. E 735. It is therefore quite futile to seek for Athenian inspiration in the present passage. Compare Pausan. iii. 16, 2, *ὑφαίνουσι δὲ κατὰ ἔτος αἱ γυναῖκες τῷ Ἀπόλλωνι χιτῶνα τῷ ἐν Ἀμύκλαις*, and v. 16, 2, *διὰ πέμπτου δὲ ὑφαίνουσιν ἔτους τῇ Ἥρᾳ πέπλον αἱ ἑκκαίδεκα γυναῖκες* (in Olympia).

The appeal to Athene is made not because she is the special guardian of Troy, but because she is recognized as the protector and strength of Diomedes; only through her can his valour be abated. The title of **ἐρυσίπτολις** (305) is general. In virtue of her warlike nature she is the guardian of citadels, where her temple stands.

92. The words **ἐπὶ γούνασι** seem to imply a seated image; that is, a rude wooden *ξόανον* such as survived in many Greek temples to historic times. Later legend connected such an image, the Palladium, with the fate of Troy. In view of the objection that such Palladia were always standing, not sitting, figures, Schol. B after explaining *ἐπί* as = *παρά*, which is obviously wrong, quotes the authority of Strabo — who says that

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καί οἱ ὑποσχέσθαι δυοκαίδεκα βοῦς ἐνὶ νηῷ
ἤνις ἠκέστας ἱερευσέμεν, αἴ κ' ἐλεήσῃ
ἄστυ τε καὶ Τρώων ἀλόχους καὶ νήπια τέκνα,
αἴ κεν Τυδέος υἱὸν ἀπόσχῃ Ἰλίου ἱρῆς,
ἄγριον αἰχμητήν, κρατερὸν μήστωρα φόβοιο,
ὃν δὴ ἐγὼ κάρτιστον Ἀχαιῶν φημὶ γενέσθαι.
οὐδ' Ἀχιλῆά ποθ' ὧδέ γ' ἐδείδιμεν, ὄρχαμον ἀνδρῶν,
ὅν πέρ φασι θεᾶς ἐξέμμεναι· ἀλλ' ὅδε λίην
μαίνεται, οὐδέ τίς οἱ δύναται μένος ἰσοφαρίζειν."
ὣς ἔφαθ', Ἕκτωρ δ' οὔ τι κασιγνήτῳ ἀπίθησεν.
αὐτίκα δ' ἐξ ὀχέων σὺν τεύχεσιν ἆλτο χαμᾶζε,
πάλλων δ' ὀξέα δοῦρα κατὰ στρατὸν ᾤχετο πάντῃ
ὀτρύνων μαχέσασθαι, ἔγειρε δὲ φύλοπιν αἰνήν.
οἱ δ' ἐλελίχθησαν καὶ ἐναντίοι ἔσταν Ἀχαιῶν·
Ἀργεῖοι δ' ὑπεχώρησαν, λῆξαν δὲ φόνοιο,
φὰν δέ τιν' ἀθανάτων ἐξ οὐρανοῦ ἀστερόεντος
Τρωσὶν ἀλεξήσοντα κατελθέμεν· ὣς ἐλέλιχθεν.
Ἕκτωρ δὲ Τρώεσσιν ἐκέκλετο μακρὸν ἀΰσας·
"Τρῶες ὑπέρθυμοι τηλεκλειτοί τ' ἐπίκουροι,
ἀνέρες ἔστε, φίλοι, μνήσασθε δὲ θούριδος ἀλκῆς,

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ancient sitting images of Athene were found in Phokaia, Massalia, Rome, Chios, and several other places. Mr. Ramsay has found such archaic sitting figures in Phrygia (J. H. S. iii. 43). **θεῖναι**: the only instance in H. of the infin. for imper. in the 3d person with its subject in the nom. (ἡ, 87): as they are so distant from one another, it may be questioned if we ought not to assume an anacoluthon; *i.e.* that when the poet began with ἡ he was thinking of continuing with *θέτω*. See note on Γ 285.

94. **ἤνις** according to the old expl. from *ἔνος* (*ἐνιαυτός*), "one year old." It is now referred by Göbel, followed by Ameis, to a root *ἀν* "to shine," cf. *ἦνοψ*, but the existence of such a root is doubtful. Düntzer derives from *ἄνω*, as if = perfect, *τέλειος*. The word occurs only in this connexion (cf. γ 382), so that the question cannot be solved. **ἠκέστας**, not having felt the goad. The *ἠ* must represent an original *ἀ-* lengthened as in *ἀθάνατος*, *ἠγάθεος* (see Α 252), etc., by the ictus. The word occurs only here.

96. For **αἴ κεν** Ar. read *ὥς κεν*, just as in τ 83 he read *ἤν πως* for *μή πως*, where it was preceded by another *μή πως*. As Hentze on τ 83 points out, he seems to have done this in both cases in order to bring the second clause into logical subordination, sacrificing the vigorous but less formal parataxis given by the repetition of the particles.

101. For **οὐδέ τίς οἱ** and **ἰσοφαρίζειν** most edd. now read *οὔ τίς οἱ* and *ἀντιφερίζειν* after Bentley on account of the double neglect of the digamma. It must however be confessed that the former change at all events is not entirely satisfactory.

104. For **δοῦρα** we should have expected *δοῦρε*, which Bekker gives against all MSS.: cf. Α 43. Two is the regular number for the Homeric warrior: it is strange that a schol. of Porphyrios on Γ 379 quotes this very line as evidence of the fact.

109. **ὣς ἐλέλιχθεν** *ἀντὶ τοῦ οὕτως ἐλέλιχθεν*, Nikanor. Cf. 166 *οἷον ἄκουσεν*, and note on Δ 157. There is no reason for taking *ὡς* in a temporal or causal sense. **ἐλέλιχθεν** and **ἐλελίχθησαν** above should, as elsewhere, be *ἐϝελ*: see on Α 530.

112. Zenod. read this line *ἀνέρες ἔστε θοοὶ καὶ ἀμύνετον ἄστεϊ λώβην*. It certainly seems more probable that this should

ὄφρ' ἂν ἐγὼ βήω προτὶ Ἴλιον ἠδὲ γέρουσιν
εἴπω βουλευτῇσι καὶ ἡμετέρῃς ἀλόχοισιν
δαίμοσιν ἀρήσασθαι, ὑποσχέσθαι δ' ἑκατόμβας."
  ὣς ἄρα φωνήσας ἀπέβη κορυθαίολος Ἕκτωρ·
ἀμφὶ δέ μιν σφυρὰ τύπτε καὶ αὐχένα δέρμα κελαινόν,
ἄντυξ ἣ πυμάτη θέεν ἀσπίδος ὀμφαλοέσσης.
  Γλαῦκος δ' Ἱππολόχοιο πάις καὶ Τυδέος υἱὸς
ἐς μέσον ἀμφοτέρων συνίτην μεμαῶτε μάχεσθαι.
οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,
τὸν πρότερος προσέειπε βοὴν ἀγαθὸς Διομήδης·
"τίς δὲ σύ ἐσσι, φέριστε, καταθνητῶν ἀνθρώπων;
οὐ μὲν γάρ ποτ' ὄπωπα μάχῃ ἔνι κυδιανείρῃ
τὸ πρίν· ἀτὰρ μὲν νῦν γε πολὺ προβέβηκας ἁπάντων
σῷ θάρσει, ὅ τ' ἐμὸν δολιχόσκιον ἔγχος ἔμεινας.
δυστήνων δέ τε παῖδες ἐμῷ μένει ἀντιόωσιν.
εἰ δέ τις ἀθανάτων γε κατ' οὐρανοῦ εἰλήλουθας,
οὐκ ἂν ἐγώ γε θεοῖσιν ἐπουρανίοισι μαχοίμην.
οὐδὲ γὰρ οὐδὲ Δρύαντος υἱὸς κρατερὸς Λυκόοργος
δὴν ἦν, ὅς ῥα θεοῖσιν ἐπουρανίοισιν ἔριζεν,
ὅς ποτε μαινομένοιο Διωνύσοιο τιθήνας

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have been altered into the regular formula than *vice versa*. Of course for ἀμύνετον we must read ἀμύνετε. This will have been changed, in order to avoid the apparent hiatus, by those who believed that the dual could be used for the plural. For θοός used in this way cf. Π 422.

114. The word **βουλευτής** does not recur in Homer, but the βουλή was an integral part of the heroic polity. The members of it are usually called γέροντες (*v.* on Β 53, Δ 259), and in the case of the Trojans δημογέροντες, Γ 149, cf. Χ 119. They are however not mentioned in the sequel.

117. For the construction of the Homeric shield see J. H. S. iv. 268. The hides of which the body was formed were turned up at the outer edge of the shield to form a rim, and so prevent any friction against the edge of the metal facing. This rim is the ἄντυξ. Hector walks with his shield hanging—probably at his back—by the τελαμών. **πυμάτη** does not imply, as some have thought, that there was more than one ἄντυξ, any more than πρῶτος ῥυμός (40) implies more than one pole.

120. **ἀμφοτέρων**, the two armies. But A gives ἀμφοτέρω, and all the Alexandrian critics seem to have read ἰόντε in the next line.

124. The omission of the object is rather awkward: hence van Herwerden and Nauck insert σ' after μάχῃ.

130. The legend said that the contest arose when Dionysos was bringing to Europe the orgiastic mysteries of Phrygia. Lykurgos was king of the Edones, see Soph. *Ant.* 955. Pausanias (vii. 18, 3) mentions a similar legend as current at Patrae (Διόνυσον ἐνταῦθα ἐπιβουλευθέντα ὑπὸ Τιτάνων ἐς παντοῖον ἀφικέσθαι κίνδυνον). Both are evidently reminiscences of opposition offered to the introduction of a new and foreign worship. For **οὐδὲ γὰρ οὐδὲ** cf. Β 703, Ε 22. MSS. are divided between the forms Λυκόοργος and -εργος: the latter seems more correct, but the balance of evidence is in favour of the former. So in the oracle in Herod. i. 65.

131. **δήν** = δηναιός, Ε 407: for the use of εἰμί with adverbs *v.* Α 416.

132. **τιθήνας**: this title recals the maenads of later Dionysos-worship. It appears to have had a peculiar mystic significance, from the words of Soph. O.

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σεῦε κατ' ἠγάθεον Νυσήιον· αἱ δ' ἅμα πᾶσαι
θύσθλα χαμαὶ κατέχευαν, ὑπ' ἀνδροφόνοιο Λυκούργου
θεινόμεναι βουπλῆγι· Διώνυσος δὲ φοβηθεὶς
δύσεθ' ἁλὸς κατὰ κῦμα, Θέτις δ' ὑπεδέξατο κόλπῳ
δειδιότα· κρατερὸς γὰρ ἔχε τρόμος ἀνδρὸς ὁμοκλῇ.
τῷ μὲν ἔπειτ' ὀδύσαντο θεοὶ ῥεῖα ζώοντες,
καί μιν τυφλὸν ἔθηκε Κρόνου πάϊς· οὐδ' ἄρ' ἔτι δὴν
ἦν, ἐπεὶ ἀθανάτοισιν ἀπήχθετο πᾶσι θεοῖσιν.
οὐδ' ἂν ἐγὼ μακάρεσσι θεοῖς ἐθέλοιμι μάχεσθαι.
εἰ δέ τίς ἐσσι βροτῶν, οἳ ἀρούρης καρπὸν ἔδουσιν,
ἆσσον ἴθ', ὥς κεν θᾶσσον ὀλέθρου πείραθ' ἵκηαι."
τὸν δ' αὖθ' Ἱππολόχοιο προσηύδα φαίδιμος υἱός·
"Τυδεΐδη μεγάθυμε, τί ἢ γενεὴν ἐρεείνεις;
οἵη περ φύλλων γενεή, τοίη δὲ καὶ ἀνδρῶν.
φύλλα τὰ μέν τ' ἄνεμος χαμάδις χέει, ἄλλα δέ θ' ὕλη
τηλεθόωσα φύει, ἔαρος δ' ἐπιγίγνεται ὥρη·
ὣς ἀνδρῶν γενεὴ ἡ μὲν φύει, ἡ δ' ἀπολήγει.

C. 1050, *ποτνίαι σεμνὰ τιθηνοῦνται τέλη θνατοῖσιν.* The maenads typified the nymphs who nursed Dionysos at his birth: *Hymn. Hom.* xxvi. The word *μαινάς* occurs once in H., in a simile—X 460. Dionysos is mentioned again in the Iliad in Ξ 325, and in the Od. λ 325, cf. ω 74; all probably passages of later origin. It is therefore not improbable that 130-141 are an interpolation; to this conclusion the virtual repetition of 129 in 141 strongly points.

133. **Νυσήιον**: the sacred mountain of Nysa was an integral part of the Dionysos legend, and was no doubt brought into etymological connexion with the name of the god. It can hardly have been a real mountain, as the usual tradition placed it in India, while here it is in Thrace, where the name was given to a district in Helikon. Schol. A moreover mentions several other sites, including an island in the Nile (as *Hymn. Hom.* xxxiv. 9), so that Nysa evidently went wherever the cultus was localised. **θύσθλα** is another word whose exact meaning can hardly be ascertained. It would naturally mean the thyrsi, but the Scholia explains it of various other objects of mystic significance: *οἱ μὲν τοὺς κλάδους, οἱ δὲ ἀμπέλους, οἱ δὲ τοὺς θύρσους, τούτεστι τὰς Βακχικὰς δράκας, ἅ ἐστι Διονυσιακὰ μυστήρια· ἔνιοι δὲ πάντα κοινῶς τὰ πρὸς τὴν τελετήν.* (This sense of *δράξ* is not mentioned by L. and S.) The same may be said of **βουπλῆξ**, which does not again occur in Homer, and is explained either as "ox-goad," or "pole-axe," in which sense later writers use it. It may possibly have some mystical connexion with *ταῦρος* as a name of Dionysos.

136. The line is evidently modelled on Σ 398. For **φοβηθείς** above Zenod. read *χολωθείς*, which is obviously less appropriate.

138. **θεοὶ ῥεῖα ζώοντες**, an Odyssean phrase; δ 805, ε 122. **τυφλός** is a word of later Greek: *ἀλαός* is the Homeric word.

143. **πείρατα**, a doubtful expression: either "the uttermost bounds," like *τέλος θανάτοιο*: or "the bonds," lit. ropes (cf. μ 51, 162). See on H 402.

146. **τοίη δέ**, with *δέ in apodosi*, is the reading of Ar. and the best MSS.

148. **δέ** here = when. For **ὥρη** A gives *ὥρῃ*, which was the reading of Aristophanes. The subject will of course then be *φύλλα*, "they succeed in springtime." Aristoph. also read *τηλεθόωντα.*

149. **φύει** seems to be intrans., though there is no other instance of such a use in Homer, and it appears specially harsh after the transitive in the preceding line. Moschos and Theokritos both use *φύοντι* as intrans., perhaps in imitation of this passage. It is of course possible to translate "brings forth children," but

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εἰ δ' ἐθέλεις, καὶ ταῦτα δαήμεναι, ὄφρ' ἐῢ εἰδῇς
ἡμετέρην γενεήν· πολλοὶ δέ μιν ἄνδρες ἴσασιν·
ἔστι πόλις Ἐφύρη μυχῷ Ἄργεος ἱπποβότοιο,
ἔνθα δὲ Σίσυφος ἔσκεν, ὃ κέρδιστος γένετ' ἀνδρῶν,
Σίσυφος Αἰολίδης· ὁ δ' ἄρα Γλαῦκον τέκεθ' υἱόν,
αὐτὰρ Γλαῦκος ἔτικτεν ἀμύμονα Βελλεροφόντην.
τῷ δὲ θεοὶ κάλλος τε καὶ ἠνορέην ἐρατεινὴν
ὤπασαν· αὐτάρ οἱ Προῖτος κακὰ μήσατο θυμῷ,
ὅς ῥ' ἐκ δήμου ἔλασσεν, ἐπεὶ πολὺ φέρτερος ἦεν,
Ἀργείων· Ζεὺς γάρ οἱ ὑπὸ σκήπτρῳ ἐδάμασσεν.
τῷ δὲ γυνὴ Προίτου ἐπεμήνατο, δῖ' Ἄντεια,
κρυπταδίῃ φιλότητι μιγήμεναι· ἀλλὰ τὸν οὔ τι
πεῖθ' ἀγαθὰ φρονέοντα, δαΐφρονα Βελλεροφόντην.

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this to a certain extent destroys the symmetry of the comparison. In any case the idea is the same: "one generation is in full vigour while another is dying out." The reading of Alexio, *ἡμέν . . . ἠδέ*, hardly deserves consideration.

150. **δαήμεναι**, infin. for imper., with the punctuation of the text, which is that of Nikanor. It is perhaps better to leave out the comma after *ἐθέλεις*, and paraphrase "but suppose you wish to learn this also." The assumption of an omitted apodosis is unnecessary. For a similar ambiguity cf. Φ 487, ο 78.

151. This line looks as though it were merely added to supply an object to *εἰδῇς*. The neglect of the *Ϝ* of *Ϝίσασι* is suspicious, and Nauck is probably right in bracketing it.

152. Ar. pointed out that Homer uses the old name *Ἐφύρη* in the mouth of the hero, though in his own person he says *Κόρινθος* (Β 570, Ν 664). **μυχῷ Ἄργεος**, *i.e.* in the corner of the Peloponnese. So γ 263. For this sense of *Ἄργος v.* Β 287, Γ 75, etc.

153. **κέρδιστος**, craftiest, as ν 291, *κερδαλέος*.

155. It will be observed that the act. and mid. of *τίκτω* are applied indifferently to the father; so also of the mother, *e.g.* Β 728 and 742.

157. According to the legend given by the Schol., Bellerophon, who was originally called *Ἱππόνοος*, got his name from slaying one *Βέλλερος*, a prince in Corinth. Being exiled for blood-guiltiness he came to Argos (or Tiryns) to seek purification from King Proitos. But this of course is not Homeric, the idea of purification for blood being altogether later.

158-9. These lines appear to anticipate the sequel, the "driving from the land" meaning the errand to Lykia. The object of **ἐδάμασσε** may be either *Ἀργείους* or *Βελλεροφόντην*, *i.e.* either "Zeus had made P. king of Argos," or "Zeus had brought Bellerophon under the power of P." by making him an exile (*e.g.* on account of homicide) from his own country. The latter alternative gives the more vigorous sense, and the variant **μιν** for *οἱ*, which is found in several MSS., thus, though only a gloss, appears to be a correct one. Perhaps the old reading was *ἑ δάμασσε* (or *Ϝ' ἐδάμασσε*). **Ἀργείων** is gen. after *δήμου*: for *φέρτερος* in this phrase is always used absolutely, and *φέρτερος Ἀργείων* in the sense of "prince over the Argives" would be quite un-Homeric: it means that Proitos was in a position of power over Bellerophon.

160. **Ἄντεια**, called *Σθενέβοια* in the later legend. **δῖα** is used also of Klytaimnestra, in a purely formal sense implying no moral approval, γ 266: cf. Γ 352.

162. **ἀγαθά** here only in Homer approaches our word "good" in the moral sense. Even here the idea seems to be "being of an excellently wise disposition," *φρεσὶ γὰρ κέχρητ' ἀγαθῇσι*: for *ἀγαθός* in Homer regularly implies "that which is good of its kind"; the idea of an absolute standard of moral virtue, which is connoted by our phrases, "a good man," "a good deed," and the like, is later than Homer.

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ἡ δὲ ψευσαμένη Προῖτον βασιλῆα προσηύδα·
'τεθναίης, ὦ Προῖτ', ἢ κάκτανε Βελλεροφόντην,
ὅς μ' ἔθελεν φιλότητι μιγήμεναι οὐκ ἐθελούσῃ.'
ὣς φάτο, τὸν δὲ ἄνακτα χόλος λάβεν, οἷον ἄκουσεν·
κτεῖναι μέν ῥ' ἀλέεινε, σεβάσσατο γὰρ τό γε θυμῷ,
πέμπε δέ μιν Λυκίηνδε, πόρεν δ' ὅ γε σήματα λυγρά,
γράψας ἐν πίνακι πτυκτῷ θυμοφθόρα πολλά,
δεῖξαι δ' ἠνώγει ᾧ πενθερῷ, ὄφρ' ἀπόλοιτο.
αὐτὰρ ὁ βῆ Λυκίηνδε θεῶν ὑπ' ἀμύμονι πομπῇ.
ἀλλ' ὅτε δὴ Λυκίην ἷξε Ξάνθον τε ῥέοντα,
προφρονέως μιν τῖεν ἄναξ Λυκίης εὐρείης·
ἐννῆμαρ ξείνισσε καὶ ἐννέα βοῦς ἱέρευσεν.
ἀλλ' ὅτε δὴ δεκάτη ἐφάνη ῥοδοδάκτυλος Ἠώς,

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164. **τεθναίης ἤ**, *i.e.* I pray that you may die if you do not slay. The alternative explanation, "if you do not kill him, he will kill you," is obviously absurd.

165. **μ'**, *i.e.* *μοι*, as *σ'* = *σοι*, A 170. Those who are sufficiently curious will find a very amusing instance of scholiastic lucubration on this passage by Schol. B (ed. Dind. iii. p. 289).

166. **οἷον ἄκουσεν** shews traces of the primitive "exclamative" use of *οἷος*, "what a thing he heard!" When incorporated into the sentence hypotactically, this becomes = *ὅτι τοῖον*.

167. **ἀλέεινε** with infin.; cf. N 356, and for the second half of the line *infra* 417. **ῥ'** here, as in 158 above, Δ 524, etc., probably represents an original *Ϝ'* = *ἑ*.

168. It seems impossible to deny that these famous lines imply a knowledge of the art of writing in Homeric times. It is however to be remarked (1) that the knowledge is attributed to a family with Eastern (Lykian) affinities; (2) the word *θυμοφθόρα* seems to indicate the frame of mind with which savages regard writing: as a magical process, that is, which is capable of working mysterious effects upon the bearer; in *β* 329 it is used of magic potions, *φάρμακα θυμοφθόρα*, which come from Ephyre, Bellerophon's home. Thus the knowledge of writing is precisely what we should expect at the earliest stage; it is only a knowledge of its existence as a means of communication among certain families from Asia Minor. Prof. Sayce appears to have proved the existence of a syllabary in Asia Minor quite independent of the Phœnician alphabet. The reference may possibly be to a form of this, or to some yet ruder but effective means of communication, such as we find in the Australian message-stick or the picture-writing of the North Americans. In any case it is now known that the art of writing was introduced into Greece far earlier than Wolf supposed; it has been traced back to a period which probably coincides with the composition of the later parts at least of the Homeric poems. It is hardly necessary to mention that *γράφειν* and its derivatives (*γραπτύς*, *ἐπιγράβδην*, etc.) always mean "scratch" in Homer. Cf. H 187.

169. **πτυκτῷ**, probably a double wooden tablet with the writing inside, and sealed up.

170. **ᾧ πενθερῷ**, sc. the father of Anteia, called Iobates by the later legend. Perhaps he is identical with Amisodaros, *ὅς ῥα Χίμαιραν θρέψεν ἀμαιμακέτην* Π 328, though the anxiety to have the Chimaira killed is hardly consistent with the word *θρέψεν*.

174. **ἐννῆμαρ**, the regular "round" number in Homer, followed by *δεκάτη* as in A 53, Ω 610, *η* 253. The entertainment of a guest before enquiring his name was an essential condition of hospitality in days when it was an even chance that a man might be an enemy, so that the enquiry itself would be a mark of suspicion. So at the court of Alkinoos Odysseus is not formally asked his name till the second day of his sojourn (*θ* 550), and even simpler questions are not put to him on the first day till he has been entertained (*η* 238).

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καὶ τότε μιν ἐρέεινε καὶ ᾔτεε σῆμα ἰδέσθαι,
ὅττι ῥά οἱ γαμβροῖο πάρα Προίτοιο φέροιτο.
αὐτὰρ ἐπεὶ δὴ σῆμα κακὸν παρεδέξατο γαμβροῦ,
πρῶτον μέν ῥα Χίμαιραν ἀμαιμακέτην ἐκέλευσεν
πεφνέμεν. ἡ δ' ἄρ' ἔην θεῖον γένος οὐδ' ἀνθρώπων,
πρόσθε λέων, ὄπιθεν δὲ δράκων, μέσση δὲ χίμαιρα,
δεινὸν ἀποπνείουσα πυρὸς μένος αἰθομένοιο.
καὶ τὴν μὲν κατέπεφνε θεῶν τεράεσσι πιθήσας·
δεύτερον αὖ Σολύμοισι μαχήσατο κυδαλίμοισιν·
καρτίστην δὴ τήν γε μάχην φάτο δύμεναι ἀνδρῶν.
τὸ τρίτον αὖ κατέπεφνεν Ἀμαζόνας ἀντιανείρας.
τῷ δ' ἄρ' ἀνερχομένῳ πυκινὸν δόλον ἄλλον ὕφαινεν·
κρίνας ἐκ Λυκίης εὐρείης φῶτας ἀρίστους
εἷσε λόχον· τοὶ δ' οὔ τι πάλιν οἰκόνδε νέοντο·
πάντας γὰρ κατέπεφνεν ἀμύμων Βελλεροφόντης.
ἀλλ' ὅτε δὴ γίγνωσκε θεοῦ γόνον ἠὺν ἐόντα,
αὐτοῦ μιν κατέρυκε, δίδου δ' ὅ γε θυγατέρα ἥν,

---

176. **σῆμα** is slightly different from the *σήματα* of 168, and signifies the *tessera hospitalis* as a whole, apart from the marks which determined its significance. **φέροιτο**: the use of the middle is unusual, but clearly means "brought for his own behoof." To take it as a pass. would be entirely un-Homeric.

179. **ἀμαιμάκετος** is one of the many obscure epithets of Homer: cf. Π 328. It is used again of the mast of a ship in a storm, ξ 311. The old interpretation was *ἄμαχος*. It is better referred to *μαιμάσσω* (from *μακ*, a secondary form of *μα-*) in the sense "furious," "raging."

180. **θεῖον γένος**, according to the legend in Hesiod the offspring of Typhon and Echidna.

181. This line is remarkable as being the only case where Homer formally recognizes the mixed monsters which play such a prominent part in later Greek mythology. Even here he makes no mention of the winged horse Pegasos, who is an integral portion of the legend in Pindar (*Ol.* xiii.), unless a reference to him be found in *θεῶν τεράεσσι*, which may mean anything (cf. Δ 398). It is therefore highly probable that 181-2 are an interpolation from Hesiod (*Theog.* 323-4).

184. **Σολύμοισι**, cf. ε 283. Herod., i. 173, identifies them with the Milyai, the original inhabitants of Lykia: according to Strabo (i. 12, 10) and Pliny (H. N. v. 27) this would seem to have been the general name for the Semitic inhabitants of Southern Asia Minor, the Milyai, Kabali, and Pisidians being subordinate divisions. It is a natural inference from the passage in the Odyssey that they had been driven to the mountains by the invading Lykians (who, acc. to Herod., came from Crete), and were in a state of chronic feud with them.

186. For the Amazons see Γ 189.

187-190. These lines have rather the appearance of an interpolation imitated from Δ 392 *sqq.*, a passage which may have suggested itself at this point to some rhapsode's mind owing to the recurrence there of the phrase *θεῶν τεράεσσι πιθήσας* in 183. **πυκινὸν δόλον** looks like a reminiscence of *πυκινὸν λόχον* in Δ, where the adjective is used in a different sense. Indeed A actually reads *λόχον* here (corrected in margin). The object of Iobates was to avoid himself killing Bellerophon, his guest.

191. **γίγνωσκε**, began to perceive. **θεοῦ γόνον**, because according to the legend (which Pindar follows, *Ol.* xiii. 69) he was in reality the son of Poseidon.

192. **δίδου**, offered: the imperf. is somewhat more picturesque than the following *δῶκε*, as it brings before us in connexion with *γίγνωσκε* above the gradual opening of the king's eyes,

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δῶκε δέ οἱ τιμῆς βασιληΐδος ἥμισυ πάσης·
καὶ μέν οἱ Λύκιοι τέμενος τάμον ἔξοχον ἄλλων,
καλὸν φυταλιῆς καὶ ἀρούρης, ὄφρα νέμοιτο.
ἡ δ' ἔτεκε τρία τέκνα δαΐφρονι Βελλεροφόντῃ,
Ἴσανδρόν τε καὶ Ἱππόλοχον καὶ Λαοδάμειαν·
Λαοδαμείῃ μὲν παρελέξατο μητίετα Ζεύς,
ἡ δ' ἔτεκ' ἀντίθεον Σαρπηδόνα χαλκοκορυστήν.
ἀλλ' ὅτε δὴ καὶ κεῖνος ἀπήχθετο πᾶσι θεοῖσιν,
ἤ τοι ὁ κὰπ πεδίον τὸ Ἀλήιον οἶος ἀλᾶτο
ὃν θυμὸν κατέδων, πάτον ἀνθρώπων ἀλεείνων,
Ἴσανδρον δέ οἱ υἱὸν Ἄρης ἆτος πολέμοιο
μαρνάμενον Σολύμοισι κατέκτανε κυδαλίμοισιν,
τὴν δὲ χολωσαμένη χρυσήνιος Ἄρτεμις ἔκτα.
Ἱππόλοχος δ' ἔμ' ἔτικτε, καὶ ἐκ τοῦ φημὶ γενέσθαι·

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whereas δῶκε merely states a fact. With 193 cf. I 616.

194. **τέμενος**, a grant of public land, apparently in gratitude for his services against the Solymoi. Cf. I 578, Υ 184.

195. **ὄφρα νέμοιτο**, so most MSS.; but A and others have **πυροφόροιο** as M 314, where the line recurs.

199. Arist. remarked that the Homeric genealogy of Sarpedon differs from that afterwards current (*e.g.* Herod. i. 173), according to which Minos and Sarpedon were sons of Europa.

200-2. These lines interrupt the narration, and Köchly considers them interpolated, though there is no obvious reason why they should have been inserted here. **καί** seems to indicate that they belong to another context, for it is not in relation with anything else. Mr. Monro takes it to be "even he, whom they had formerly loved and protected." Ameis's explanation, "Bellerophon like Lykurgos," (140) is too far-fetched, and Porphyrios' "like his children" is open to the obvious and fatal objection that the anger of the gods against his children does not precede but follows. Again, as the passage stands, τὴν δέ in 205 is too far separated from its antecedent in 198. If 200-202 followed 205 there would be no further difficulty.

201. **Ἀλήιον**, cf. οἱ στρατηγοὶ . . . ἀπίκοντο τῆς Κιλικίης ἐς τὸ Ἀλήιον πεδίον, Herod. vi. 95. The poet evidently means to hint an etymology in the word ἀλᾶτο. The use of the article is not like Homer: Bentley conj. τότ'.

202. **ὃν θυμὸν κατέδων**, cf. ι 75 θυμὸν ἔδοντες, and Ω 129 σὴν ἔδεαι κραδίην, where Schol. A says, Πυθαγόρας παραινεῖ καρδίαν μὴ ἐσθίειν. There was evidently some legend of the madness of Bellerophon, but we know nothing of it from other sources, cf. Pind. *Ol.* xiii. 130, διασιγάσομαι δ' αὐτῷ μόρον. Madness has always been considered a direct infliction of heaven: so in ι 411, when the Kyklopes think that Polyphemos is mad, they say νοῦσόν γ' οὔ πως ἔστι Διὸς μεγάλου ἀλέασθαι. **πάτον ἀνθρώπων**, cf. θεῶν ἀπόεικε κελεύθου, Γ 406.

205. **χρυσήνιος** is used only here of Artemis, θ 285 of Ares (in Soph. O. C. 694 of Aphrodite, and of Hades in Pindar, according to Pausanias, ix. 23, 4). Göbel (*Lexil.* ii. 32) objects to the derivation from ἡνία on the ground that neither Artemis nor Ares (exc. E 356) is ever represented by Homer as driving a chariot. He therefore refers the word to root αν, to shine, and explains it as "gold-gleaming"; and in this he is followed by Ameis-Hentze. But the existence of root αν in this sense is very doubtful (cf. ἦνις, Z 94); it is better to abide by the old interpretation, and admit that here, as in so many divine epithets, the exact significance is doubtful. κλυτόπωλος as applied to Hades is a very similar case: see E 654. For Artemis as the bringer of sudden death to women cf. 428, Τ 59, λ 172, 197, etc. The Lykian system of descent was through the mother (Herod. i. 173); hence Sarpedon as son of the daughter inherits the kingdom, not Glaukos.

206. **δ' ἔμ'**, so Bekk. and La R.:

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πέμπε δέ μ' ἐς Τροίην, καί μοι μάλα πόλλ' ἐπέτελλεν
αἰὲν ἀριστεύειν καὶ ὑπείροχον ἔμμεναι ἄλλων,
μηδὲ γένος πατέρων αἰσχυνέμεν, οἳ μέγ' ἄριστοι
ἔν τ' Ἐφύρῃ ἐγένοντο καὶ ἐν Λυκίῃ εὐρείῃ.
ταύτης τοι γενεῆς τε καὶ αἵματος εὔχομαι εἶναι."
ὣς φάτο, γήθησεν δὲ βοὴν ἀγαθὸς Διομήδης.
ἔγχος μὲν κατέπηξεν ἐνὶ χθονὶ πουλυβοτείρῃ,
αὐτὰρ ὁ μειλιχίοισι προσηύδα ποιμένα λαῶν·
"ἦ ῥά νύ μοι ξεῖνος πατρώιός ἐσσι παλαιός·
Οἰνεὺς γάρ ποτε δῖος ἀμύμονα Βελλεροφόντην
ξείνισ' ἐνὶ μεγάροισιν ἐείκοσιν ἤματ' ἐρύξας.
οἱ δὲ καὶ ἀλλήλοισι πόρον ξεινήια καλά·
Οἰνεὺς μὲν ζωστῆρα δίδου φοίνικι φαεινόν,
Βελλεροφόντης δὲ χρύσεον δέπας ἀμφικύπελλον,
καί μιν ἐγὼ κατέλειπον ἰὼν ἐν δώμασ' ἐμοῖσιν.
Τυδέα δ' οὐ μέμνημαι, ἐπεί μ' ἔτι τυτθὸν ἐόντα
κάλλιφ', ὅτ' ἐν Θήβῃσιν ἀπώλετο λαὸς Ἀχαιῶν.
τῶ νῦν σοὶ μὲν ἐγὼ ξεῖνος φίλος Ἄργεϊ μέσσῳ
εἰμί, σὺ δ' ἐν Λυκίῃ, ὅτε κεν τῶν δῆμον ἵκωμαι.
ἔγχεα δ' ἀλλήλων ἀλεώμεθα καὶ δι' ὁμίλου·
πολλοὶ μὲν γὰρ ἐμοὶ Τρῶες κλειτοί τ' ἐπίκουροι

MSS. *δέ μ'*, which is obviously wrong, as the orthotone form must be used when an opposition between different persons is indicated, as here.

208. This famous line recurs in Λ 784.

211. The lineage of Glaukos was no doubt an important tenet among the Asiatic Ionians, some of whom, according to Herod. i. 147, had taken his descendants to be their kings.

213. For the **ἐπί** of all MSS. Bekk. conj. *ἐνί*, according to the regular Homeric use, Α 378, etc.; La R. compares Ψ 876 for this use of *ἐπί*, but that passage is undoubtedly spurious.

216. The legend was that Oineus brought up his grandson Diomedes after the early death of Tydeus before Thebes (*v.* Δ 378, 409). He is mentioned also Β 641, and in connexion with the story of Meleager Ι 535.

219. On staining with purple (crimson) cf. Δ 141. The material of the belt is of course leather.

220. **ἀμφικύπελλον,** Α 584.

221. **μιν,** neut., cf. *κ* 212 (*ρ* 268). The line of course means "I still preserve it as an heirloom."

222. **Τυδέα**: this use of the acc. with *μέμνημαι* is very unusual in H.: cf. Ι 527 (*τόδε ἔργον*), *ω* 122 (*τάδε πάντα*), and perhaps Ψ 361 (Ar. *δρόμους*, MSS. *δρόμου*), where the analogy is far from complete. Heyne suggests that there may be a pause after *Τυδέα*, "as for T." Diomedes means to explain how the friendship of Bellerophon with Oineus can be called *πατρώιος*.

225. **τῶν,** sc. of the Lykians, a rather obscure relation. Perhaps the original reading was *ὅν*, "thine," which Ar. would not allow to be used of any person but the third (Α 393).

226. The MSS. are equally divided between *ἔγχεα* and *ἔγχεσι*: A has the former in the text, with the latter written above it. It seems that Zenod. read *ἔγχεσι δ' ἀλλήλους*, Ar. *ἔγχεσι δ' ἀλλήλων*, explaining *ἀλεώμεθα* by *φειδώμεθα* to account for its governing a genitive. But there is no trace of such a construction in H., though the verb is common enough; we are therefore bound to acquiesce in the reading of the text. **δι' ὁμίλου,** in the throng as well as on an occasion like the present *ἐν προμάχοισι*.

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κτείνειν, ὃν κε θεός γε πόρῃ καὶ ποσσὶ κιχείω,
πολλοὶ δ' αὖ σοὶ Ἀχαιοὶ ἐναιρέμεν, ὅν κε δύνηαι.
τεύχεα δ' ἀλλήλοις ἐπαμείψομεν, ὄφρα καὶ οἵδε
γνῶσιν, ὅτι ξεῖνοι πατρώιοι εὐχόμεθ' εἶναι."
ὣς ἄρα φωνήσαντε καθ' ἵππων ἀίξαντε
χεῖράς τ' ἀλλήλων λαβέτην καὶ πιστώσαντο.
ἔνθ' αὖτε Γλαύκῳ Κρονίδης φρένας ἐξέλετο Ζεύς,
ὃς πρὸς Τυδεΐδην Διομήδεα τεύχε' ἄμειβεν
χρύσεα χαλκείων, ἑκατόμβοι' ἐννεαβοίων.
Ἕκτωρ δ' ὡς Σκαιάς τε πύλας καὶ φηγὸν ἵκανεν,
ἀμφ' ἄρα μιν Τρώων ἄλοχοι θέον ἠδὲ θύγατρες
εἰρόμεναι παῖδάς τε κασιγνήτους τε ἔτας τε
καὶ πόσιας· ὁ δ' ἔπειτα θεοῖς εὔχεσθαι ἀνώγειν
πάσας ἑξείης· πολλῇσι δὲ κήδε' ἐφῆπτο.
ἀλλ' ὅτε δὴ Πριάμοιο δόμον περικαλλέ' ἵκανεν,

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228. **θεός γε,** so best MSS.: Bekker reads τε from inferior sources. But the two ideas are not to be divided: the thought really is, "whom god permits me to catch." The γε emphasizes the touch of modesty, which is consistent with 129.

233. Cf. Φ 286, Β 341, for the clasping of hands in token of a pledge.

236. For prices calculated in oxen, as a mere measure of value, cf. α 431, Β 449, Ψ 705.

This almost burlesque ending to one of the most delightful episodes in Homer has greatly exercised critics. Nothing else in the Iliad or Odyssey can be compared with it, unless it be the evident satisfaction with which κερδοσύνη is regarded (*e.g.* ν 291 *sqq.*). On the other hand generosity between ξεῖνοι is repeatedly spoken of in terms which shew that the poet fully entered into the chivalrous liberality of the heroic age. There is no ground whatever for rejecting these three lines as some have wished to do. They were Homeric in the eyes of Plato (*Symp.* 219 A) and Aristotle (*Eth. N.* v. 9, 7), nor have we any reason for believing that before that time it was possible to treat the Homeric poems with obvious levity. We seem therefore to have an outbreak of conscious and deliberate humour, which is only so far isolated that it appears among men and not, as elsewhere, among the gods.

237. For the oak-tree at the Skaian gate cf. Ι 354, Λ 170, Η 22, Φ 549. The two former passages do not exhibit the variant πύργον for φηγόν, which is given here by A and other MSS.: it is therefore best to acquiesce in the text.

239. **εἰρόμεναι παῖδας,** sc. "about their sons," the so-called *schema Homericum*; so Κ 416, Ω 390.

241. For **κήδε' ἐφῆπτο** see Β 15. **ἑξείης** does not seem very appropriate; hence the old variant, πᾶσι μάλ' for πάσας, mentioned by Aristonikos. Düntzer on this ground rejects the line. The athetesis might, with Paley, be extended to 240; the couplet was possibly added by a rhapsode who considered that the husbands ought to be named among the objects of anxiety.

242-250. This passage is one of the *loci classici* on the heroic house: a subject on which reference may be made to Prof. Gardner's paper in J. H. S. iii. 264-282, and to the elaborate and on the whole satisfactory discussion in Buchholz, *Hom. Realien*, ii. pt. 2, pp. 86-137: the latter is chiefly founded on the dissertation of Protodikos, *de aedibus Homeri*, Leipz. 1877. These are now supplemented, and in some important points superseded, by the evidence of Dr. Schliemann's last excavations, published in his *Tiryns* (1886). For the **αἴθουσαι** see note on Ι 472. The position of the sixty-two **θάλαμοι** is not easy to explain. Of the twelve which belonged to the married daughters, as they are described as **ἔνδοθεν αὐλῆς,** it seems to be reasonable to suppose that they were additions to

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ξεστῆς αἰθούσῃσι τετυγμένον, αὐτὰρ ἐν αὐτῷ
πεντήκοντ' ἔνεσαν θάλαμοι ξεστοῖο λίθοιο,
πλησίον ἀλλήλων δεδμημένοι· ἔνθα δὲ παῖδες
κοιμῶντο Πριάμοιο παρὰ μνηστῇς ἀλόχοισιν·
κουράων δ' ἑτέρωθεν ἐναντίοι ἔνδοθεν αὐλῆς
δώδεκ' ἔσαν τέγεοι θάλαμοι ξεστοῖο λίθοιο,
πλησίον ἀλλήλων δεδμημένοι· ἔνθα δὲ γαμβροὶ
κοιμῶντο Πριάμοιο παρ' αἰδοίῃς ἀλόχοισιν.
ἔνθα οἱ ἠπιόδωρος ἐναντίη ἤλυθε μήτηρ
Λαοδίκην ἐσάγουσα, θυγατρῶν εἶδος ἀρίστην·

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the house, built along one wall of the courtyard, and thus allowing for the expansion of the family. One such appears to have been found at Tiryns in what Dr. Schliemann calls "the court of the women's apartments," though it is more probably a separate house. Dr. Dörpfeld writes (*Tiryns*, p. 239): "A room was built in, which was entered from the east colonnade. Although its walls are of the same rubble masonry as the walls of the palace, and its floor is covered with a well-smoothed lime concrete, yet this room must be a later addition, because it disfigures the court, and shuts up part of the east colonnade. But it must also have been built before the destruction of the citadel." With regard to the fifty chambers of the sons the case is not quite so clear; **ἐν αὐτῷ** seems to imply that they were a part of the original buildings of the house, probably in the **πρόδομος** (like the *θάλαμος* of Phoinix, I 472), and therefore "over against" those in the *αὐλή*. **τέγεος**, which does not recur in Greek, is explained by the Scholiasts as *ὑπερῷος*, as though "built on the roof." But this is hardly likely in the case of chambers *ἔνδοθεν αὐλῆς*, where there was no roof. More probably it means "provided with roofs" to sleep upon, according to the custom of eastern countries; this would imply that they were on a scale of proper magnificence. This is also indicated by the number fifty, which no doubt would distinguish the scale of heroic royalty from that which was possible for *οἷοι νῦν βροτοί εἰσιν*.

It has been suggested that the Trojans were in the stage of domestic economy which is known as the "common house" system, where a "joint undivided family" is kept together as a single unit, at least so long as a common ancestor is alive. Such a family, however, regularly includes only the sons and unmarried daughters; so that we can see a reason why the sons here are in the house, while the married daughters, perhaps by a special favour, are only accommodated with lodgings outside the actual *δόμος*.

In 245 and 249 MSS. vary between **πλησίοι** and **πλησίον**. Both are Homeric, but the latter has the evidence of the similar passages, Γ 115, ξ 14, in its favour. A in both cases gives *πλησίον* with *ι* written over the *ν*. In 246-250 there is a similar variation between **παρ' αἰδοίῃς** and **παρὰ μνηστῇς**: but the evidence is in favour of the latter in 246 and the former in 250 (where Didymos says that it was the reading of Ar.).

251. **ἠπιόδωρος**, the explanation of Apoll. *Lex.* seems to be right: *ἤπια καὶ προσηνῆ δωρουμένη κατὰ τὴν παιδοτροφίαν*, cf. *ἤπια φάρμακα*, and *ἠπιοδώρου Κύπριδος*, Stesich. *fr.* 35, 2 (Bergk, p. 985).

252. **Λαοδίκην ἐσάγουσα** can only mean "bringing in Laodike" with her; but there is no significance in such a description, and the pointless mention of a *κωφὸν πρόσωπον* has naturally given great offence to commentators. Moreover without this line it would be more natural to suppose that his mother came out of the house to meet him. Hence Ar. wrote *ἐς ἄγουσα*, and explained *πρὸς Λαοδίκην πορευομένη*, comparing *εἰς Ἀγαμέμνονα* H 312 for *εἰς* used with a person. But for the intrans. use of *ἄγειν* he seems to have brought no authority, nor is any to be found in Homer, except the very doubtful *ἐξαγαγόντες* in H 336. Many critics consider the line an interpolation meant to refer back to Γ 124; where however it is not Laodike herself, but Iris in her likeness, who is in the house of Paris, and therefore (*v.* 317) outside that of Priam.

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ἔν τ' ἄρα οἱ φῦ χειρί, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
"τέκνον, τίπτε λιπὼν πόλεμον θρασὺν εἰλήλουθας;
ἦ μάλα δὴ τείρουσι δυσώνυμοι υἷες Ἀχαιῶν
μαρνάμενοι περὶ ἄστυ, σὲ δ' ἐνθάδε θυμὸς ἀνῆκεν
ἐλθόντ' ἐξ ἄκρης πόλιος Διὶ χεῖρας ἀνασχεῖν.
ἀλλὰ μέν', ὄφρα κέ τοι μελιηδέα οἶνον ἐνείκω,
ὡς σπείσῃς Διὶ πατρὶ καὶ ἄλλοις ἀθανάτοισιν
πρῶτον, ἔπειτα δὲ καὐτὸς ὀνήσεαι, αἴ κε πίῃσθα.
ἀνδρὶ δὲ κεκμηῶτι μένος μέγα οἶνος ἀέξει,
ὡς τύνη κέκμηκας ἀμύνων σοῖσιν ἔτῃσιν."
τὴν δ' ἠμείβετ' ἔπειτα μέγας κορυθαίολος Ἕκτωρ·
"μή μοι οἶνον ἄειρε μελίφρονα, πότνια μῆτερ,
μή μ' ἀπογυιώσῃς μένεος, ἀλκῆς τε λάθωμαι·
χερσὶ δ' ἀνίπτοισιν Διὶ λείβειν αἴθοπα οἶνον
ἅζομαι· οὐδέ πῃ ἔστι κελαινεφέι Κρονίωνι
αἵματι καὶ λύθρῳ πεπαλαγμένον εὐχετάασθαι.
ἀλλὰ σὺ μὲν πρὸς νηὸν Ἀθηναίης ἀγελείης

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255. Hekabe answers her own question. Some have taken this and the next line interrogatively, but ἦ μάλα is never used in this way: it always expresses a strong asseveration. **δυσώνυμοι**, cf. Penelope's κακοΐλιον οὐκ ὀνομαστήν τ 260, and M 116 μοῖρα δυσώνυμος.

257. Of course **ἐλθόντα** goes with ἐνθάδε, and **ἐξ ἄκρης πόλιος** with ἀνασχεῖν. For the temples on the citadel see E 446: the existence of one to Zeus there perhaps follows from X 172. The prayer is actually made to Athene, for the reason given in the note to 90, and explained by Hector in 277.

258. **ὄφρα κε... ἐνείκω**, a *fut. exactum*, "till I have brought." H. G. § 287.

260. MSS. vary between δὲ καὐτός, δὲ κ' αὐτός, and δέ κ' (κε) αὐτός. La Roche discusses the question of crasis in Homer, *Hom. Unters.* pp. 283-7, and decides in favour of the first. Crasis in Homer is established, as far as the Alexandrian text is concerned, by οὑμός Θ 360, ὡὐτός E 396, ὥριστος τἆλλα οὕνεκα τοὔνεκα, etc.; and though κε in the present passage is possible, yet καί gives a better sense. In N 734, γ 255, ζ 282, καί alone seems to be admissible. Cf. also χ' ἡμεῖς B 238. It is not improbable that in all these cases however the αι is really elided, as not unfrequently in verbal forms: so we find σ' and μ' for σοι and μοι. The instances are then reduced to a very small number: for ὥριστος the metre always allows ὁ ἄριστος, for ὡὐτός we may read αὐτός or οὗτος, for οὑμός ὁ ἐμός, or better, as Nauck has suggested, ἁμός. See H. G. § 377.

261. **μέγα** is probably an adverb = μεγάλως, rather than a proleptic use of the adj. = ὥστε μέγα εἶναι. Cf. ρ 489, μέγα πένθος ἄεξεν.

262. "Spurius?" Nauck. The line is certainly rather flat in this place; and τύνη elsewhere is always the first word in the line.

265. The vulg. puts a comma before and a δ' after μένεος against overwhelming authority, including that of Ar. and Plato (μὴ λίαν, ὦ δαιμόνιε, ἀκριβολογοῦ, μή μ' ἀπογυιώσῃς μένεος, *Crat.* 415 A). In X 282 however μένεος ἀλκῆς τε must go together. Hector was on the level of the present day in his appreciation of the disadvantage of stimulants during severe fatigue. The simple γυιόω is used in the literal sense "to lame" in Θ 402, and the metaphorical "to weaken" by Hippokrates. The appropriateness of the expression here is obvious.

266. **ἀνίπτοισιν**, so Ar. and all MSS. but one, which follows Zenod. in reading ἀνίπτῃσιν. Cf. E 466, where Ar. read ἐυποιητοῖσιν, Zen. ἐυποιητῇσιν.

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ἔρχεο σὺν θυέεσσιν, ἀολλίσσασα γεραιάς·
πέπλον δ', ὅς τίς τοι χαριέστατος ἠδὲ μέγιστος
ἔστιν ἐνὶ μεγάρῳ καί τοι πολὺ φίλτατος αὐτῇ,
τὸν θὲς Ἀθηναίης ἐπὶ γούνασιν ἠυκόμοιο,
καί οἱ ὑποσχέσθαι δυοκαίδεκα βοῦς ἐνὶ νηῷ
ἤνις ἠκέστας ἱερευσέμεν, αἴ κ' ἐλεήσῃ
ἄστυ τε καὶ Τρώων ἀλόχους καὶ νήπια τέκνα,
αἴ κεν Τυδέος υἱὸν ἀπόσχῃ Ἰλίου ἱρῆς,
ἄγριον αἰχμητήν, κρατερὸν μήστωρα φόβοιο.
ἀλλὰ σὺ μὲν πρὸς νηὸν Ἀθηναίης ἀγελείης
ἔρχευ, ἐγὼ δὲ Πάριν μετελεύσομαι, ὄφρα καλέσσω,
αἴ κ' ἐθέλῃσ' εἰπόντος ἀκουέμεν· ὡς δέ οἱ αὖθι
γαῖα χάνοι· μέγα γάρ μιν Ὀλύμπιος ἔτρεφε πῆμα
Τρωσί τε καὶ Πριάμῳ μεγαλήτορι τοῖό τε παισίν.
εἰ κεῖνόν γε ἴδοιμι κατελθόντ' Ἄιδος εἴσω,
φαίην κεν φίλον ἦτορ ὀιζύος ἐκλελαθέσθαι."

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270. **θύεα,** apparently "burnt-offerings" in the general sense: Homer makes no mention of incense properly so called, nor would that suit the compound *θυοσκόος*. (It is however possible that in Ξ 172 *ἐλαίῳ τό ῥά οἱ* **τεθυωμένον** *ἦεν* a scented oil may be meant.) The word recurs I 499, ο 261, in the latter case as a correlative to *θύοντα*. Cf. Lehrs. *Ar.* p. 83, and the commentators on ε 60.

271-278. See 90-97.

281. **ὥς κέ οἱ,** all MSS.: but *κε* is absolutely inconsistent with the direct expression of a wish. The words can only mean "In that (or some) case the earth would swallow him up." The use of *πῶς ἂν* in later Greek (*πῶς κε*, ο 195) to express a wish is entirely different; for there the speaker represents himself as asking "in what case would a thing happen?" His desire that it should happen follows only from the anxiety with which he seeks for its conditions, and hence depends entirely on the interrogative form of the sentence. In short *κε* necessarily implies some conditioning circumstances, whereas a wish necessarily excludes them (see Lange, EI, p. 183). It seems therefore inevitable that we should read *δέ* with Bekker. A similar question arises on ο 545, where *εἴ κε* apparently expresses a wish, but Lange shews that it is really a conditional protasis: EI pp. 192-4 (particularly note 16), and H. G. § 300, where this instance might have been mentioned. For **γαῖα χάνοι** cf. Δ 182. **αὖθι,** on the spot, Ε 296, etc.

284. **Ἄιδος εἴσω,** sc. *δόμον*: for *εἴσω* in the Il. always takes the acc. after it; and *Ἀίδης* is a person, not a place, cf. Α 3.

285. There are three readings of this line: (1) that of the text, which is not given by any MS., but was the reading of Zenod.; (2) *φρέν' ἄτερ που*, instead of *φίλον ἦτορ*, A and Aristarchos; (3) *φρέν' ἀτέρπου*, vulg. with all MSS. but A. Of these (3) construes, but the form *ἄτερπος* is barbarous. Heyne has remarked that it is not found in the Lexica of Apoll. and Hesych. The Homeric form is *ἀτερπής*. (2) was explained by Aristarchos as follows:—*δόξαιμι ἂν ἐκλελῆσθαι τῆς κακοπαθείας καὶ χωρὶς αὐτῆς γεγονέναι· ἔνιοι δὲ ἀγνοήσαντες γράφουσιν ἀτέρπου*, *i.e.* "I should deem that (being) apart (*που*?) from lamentation I had forgotten it in my heart." But for the authority of Ar. such an elucidation would probably not have been listened to for a moment. It can hardly be called Greek, much less Homeric. The only resource is to adopt the reading (1): it is quite impossible to say whether Zenod. invented it or found it in old sources; but his authority is surely enough to give it the precedence over nonsense, however well attested. At the same time we must admit that there remains the problem how the other reading came into exist-

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ὣς ἔφαθ', ἡ δὲ μολοῦσα ποτὶ μέγαρ' ἀμφιπόλοισιν
κέκλετο· ταὶ δ' ἄρ' ἀόλλισσαν κατὰ ἄστυ γεραιάς.
αὐτὴ δ' ἐς θάλαμον κατεβήσετο κηώεντα,
ἔνθ' ἔσαν οἱ πέπλοι παμποίκιλοι, ἔργα γυναικῶν
Σιδονίων, τὰς αὐτὸς Ἀλέξανδρος θεοειδὴς
ἤγαγε Σιδονίηθεν, ἐπιπλὼς εὐρέα πόντον,
τὴν ὁδόν, ἣν Ἑλένην περ ἀνήγαγεν εὐπατέρειαν.
τῶν ἕν' ἀειραμένη Ἑκάβη φέρε δῶρον Ἀθήνῃ,
ὃς κάλλιστος ἔην ποικίλμασιν ἠδὲ μέγιστος,
ἀστὴρ δ' ὣς ἀπέλαμπεν· ἔκειτο δὲ νείατος ἄλλων.
βῆ δ' ἰέναι, πολλαὶ δὲ μετεσσεύοντο γεραιαί.
αἱ δ' ὅτε νηὸν ἵκανον Ἀθήνης ἐν πόλει ἄκρῃ,
τῇσι θύρας ὦιξε Θεανὼ καλλιπάρῃος,
Κισσηΐς, ἄλοχος Ἀντήνορος ἱπποδάμοιο·
τὴν γὰρ Τρῶες ἔθηκαν Ἀθηναίης ἱέρειαν.
αἱ δ' ὀλολυγῇ πᾶσαι Ἀθήνῃ χεῖρας ἀνέσχον·
ἡ δ' ἄρα πέπλον ἑλοῦσα Θεανὼ καλλιπάρῃος
θῆκεν Ἀθηναίης ἐπὶ γούνασιν ἠυκόμοιο,
εὐχομένη δ' ἠρᾶτο Διὸς κούρῃ μεγάλοιο·
"πότνι' Ἀθηναίη, ῥυσίπτολι, δῖα θεάων,

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ence—and of this no satisfactory solution has been given.

288. **κατεβήσετο,** *i.e.* from the *ὑπερῷον* on the first floor, where the women worked, to the *θάλαμος* or treasure-chamber on the ground-floor at the back of the house (see the plan in Buchholz, *Realien*). 288 = ο 99, 289 = ο 105, 293-5 = ο 106-8, with small variations. One of the editions of Ar. had also the variant *ἡ δ' εἰς οἶκον ἰοῦσα παρίστατο φωριαμοῖσιν* from ο 104: but Hekabe is already in the *οἶκος*. **κηώεντα,** Γ 382.

289. This line as given in the MSS. twice neglects the *F*. Bentley with one MS. conj. *παμποίκιλα* for -*οι*. For *ἔνθ' ἔσαν οἱ* (Ar. *ἐσάν*, to shew that *οἱ* was not the article) Heyne proposes *ἔνθα δ' ἔσαν*, Nauck *ἔνθα τ' ἔσαν*, Paley *ἔνθ' ἦν οἱ* after Hes. *Theog.* 321, *τῆς δ' ἦν τρεῖς κεφαλαί*. Compare ο 105, where Ameis takes *οἱ* for the article.

The lines 289-92 are quoted by Herodotos, ii. 116, together with δ 227-230, 351-2, as evidence that Homer followed the old tradition of the journey of Paris and Helen to Egypt related in 113-115, and was therefore not the author of the *Kypria*, which brought the fugitives to Troy on the third day from Sparta. He quotes the lines as being *ἐν Διομήδεος ἀριστείῃ*, a title now confined to E, but perfectly appropriate to the present passage, as down to 310 Diomedes is still the chief terror of the Trojans. The reading of the MSS. of Herodotos agrees exactly with the vulgate: but we could not expect to find them an independent authority.

290. For **τὰς** Welcker conj. *τούς*, which gives a much more likely sense. The change may naturally be accounted for by the neighbourhood of the fem. substantive.

292. **τὴν ὁδόν,** as ϛ 165, H. G. § 136, 1. **ἀνήγαγε,** properly "took away to sea," cf. Γ 48; and cf. *κατελθεῖν*, to return home.

295. **νείατος ἄλλων**: for this idiomatic use of the superl. see A 505, *ὠκυμορώτατος ἄλλων*: and for **νείατος,** Λ 381, Ι 153.

298. For this Theano cf. E 70, Λ 224. From 300 it would appear that her post was as much a civic as a religious appointment.

303 = 92, 308-310 = 93-95.

305. **ἐρυσίπτολι,** MSS.: *ἄμεινον δὲ ῥυσίπτολι*, Schol. A. We have *ἐρυ-*

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ἆξον δὴ ἔγχος Διομήδεος, ἠδὲ καὶ αὐτὸν
πρηνέα δὸς πεσέειν Σκαιῶν προπάροιθε πυλάων,
ὄφρα τοι αὐτίκα νῦν δυοκαίδεκα βοῦς ἐνὶ νηῷ
ἤνις ἠκέστας ἱερεύσομεν, αἴ κ' ἐλεήσῃς
ἄστυ τε καὶ Τρώων ἀλόχους καὶ νήπια τέκνα."
ὣς ἔφατ' εὐχομένη, ἀνένευε δὲ Παλλὰς Ἀθήνη.
ὣς αἱ μέν ῥ' εὔχοντο Διὸς κούρῃ μεγάλοιο,
Ἕκτωρ δὲ πρὸς δώματ' Ἀλεξάνδροιο βεβήκειν
καλά, τά ῥ' αὐτὸς ἔτευξε σὺν ἀνδράσιν, οἳ τότ' ἄριστοι
ἦσαν ἐνὶ Τροίῃ ἐριβώλακι τέκτονες ἄνδρες·
οἵ οἱ ἐποίησαν θάλαμον καὶ δῶμα καὶ αὐλὴν
ἐγγύθι τε Πριάμοιο καὶ Ἕκτορος ἐν πόλει ἄκρῃ.
ἔνθ' Ἕκτωρ εἰσῆλθε διίφιλος, ἐν δ' ἄρα χειρὶ
ἔγχος ἔχ' ἑνδεκάπηχυ· πάροιθε δὲ λάμπετο δουρὸς
αἰχμὴ χαλκείη, περὶ δὲ χρύσεος θέε πόρκης.

σάρματες O 354, Π 370, but that is from *Fερύω* to draw, a distinct verb from *ῥύομαι*, *ἐρύομαι* to protect (see on A 216), which has ῡ in the sigmatic forms with but few exceptions. *ῥυσίπτολις* occurs in Aesch. *Septem*, 129. 306-7 are imitated by Vergil, *Aen.* xi. 483.

311. *ἀθετεῖται ὅτι πρὸς οὐδὲν τὸ ἐπιφώνημα* (concluding remark) *καὶ οὐκ εἰθισμένον· κατὰ μὲν γὰρ τὸ ἐναντίον ὁ Ζεὺς ἐπιβεβαιοῖ κατανεύων* (*i.e.* apparently it contradicts the promise of Zeus in A). *καὶ ἑξῆς δ' ἐπιλεγομένου "ὣς αἱ μέν ῥ' εὔχοντο" σαφῶς γίνεται περισσὸς ὁ στίχος· γελοία δὲ καὶ ἡ ἀνανεύουσα Ἀθηνᾶ*, Schol. A (Aristonikos?). It is hard to believe that such remarks come from Ar., who can hardly have forgotten the fact that *ἀνανεύειν* is repeatedly used metaphorically by Homer to signify a refusal. The line it is true may be spared, and the *ὣς* at the beginning of two consecutive lines is certainly a stumbling-block (but cf. P 424). Bekker and Nauck content themselves with rejecting the line; but the real explanation seems to be that suggested by Bergk and developed by Christ, that 311 is the ending of the *Διομήδεος ἀριστεία*, and 312 the first line of a new rhapsody: cf. X 515, Ψ 1. With 311 compare Π 250, and still more B 419, Γ 302, which shew that the *ἐπιφώνημα* is not unusual as the Schol. says.

312. The imperf. followed by the plup. shews that what follows happens contemporaneously with the preceding.

316. It looks at first sight as though **δῶμα** here meant only the great hall as opposed to the sleeping-rooms. But the word is of general signification, and includes the women's apartments in X 442, ρ 541, σ 314 (see Buchh. ii. 2, 129). It is more reasonable to regard it as meaning the building as opposed to the *αὐλή*, and thus including the *θάλαμος* as a part. The latter is particularly named because it is the scene of the following incident.

319. It is impossible to say whether we ought to read **ἔχ' ἑνδεκάπηχυ** with MSS., or *ἔχεν δεκάπηχυ* with some of the old commentators. Either length seems unwieldy to us, but in O 678 Aias uses a pike of twice the length, and Xenophon (*Anab.* iv. 7) incidentally mentions that the spears of the Chalybes were 15 cubits long. See J. H. S. iv. p. 299, where also will be found some remarks as to the **πόρκης**. The old explanation of this is no doubt correct, *ὁ κρίκος ὁ συνέχων τὸν σίδηρον πρὸς τὸ ξύλον τοῦ δόρατος*. Dr. Schliemann found at Hissarlik spear-heads with flat bases and holes for nails, by which they were fastened into a slit in the shaft. This necessarily implies the use of some sort of ferrule to prevent the wood from splitting, probably a "lashing" of wire. **πάροιθε**, "before him" as he went: cf. Υ 437, *ἐμὸν βέλος ὀξὺ πάροιθεν*.

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τὸν δ' εὗρ' ἐν θαλάμῳ περικαλλέα τεύχε' ἕποντα,
ἀσπίδα καὶ θώρηκα, καὶ ἀγκύλα τόξ' ἀφόωντα·
Ἀργείη δ' Ἑλένη μετ' ἄρα δμῳῇσι γυναιξὶν
ἧστο καὶ ἀμφιπόλοισι περικλυτὰ ἔργα κέλευεν.
τὸν δ' Ἕκτωρ νείκεσσεν ἰδὼν αἰσχροῖς ἐπέεσσιν·
"δαιμόνι', οὐ μὲν καλὰ χόλον τόνδ' ἔνθεο θυμῷ.
λαοὶ μὲν φθινύθουσι περὶ πτόλιν αἰπύ τε τεῖχος
μαρνάμενοι· σέο δ' εἵνεκ' ἀυτή τε πτόλεμός τε
ἄστυ τόδ' ἀμφιδέδηε· σὺ δ' ἂν μαχέσαιο καὶ ἄλλῳ,

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321. **ἕποντα,** "handling." The root *sak*, which appears in Greek as ἑπ, is apparently a derived form of *sa* "together"; whence comes the sense of "laying hand to" a thing, and in the middle voice "joining oneself to" a person, *i.e.* accompanying. ἅπτω is probably also a parallel formation from *sam*, the longer form of *sa*, and shews clearly the connexion of the ideas of *joining* and *touching*. The simple ἕπω occurs only here; the compounds have acquired more or less metaphorical senses, which may nearly all be brought under the cognate ideas of *treating* or *managing*. The aor. is, with very few exceptions, only found in ἐπισπεῖν μόρσιμον ἦμαρ and similar phrases; where it has the sense of *joining*, *i.e. reaching*, an end (cf. French *toucher à sa fin*). (See a full discussion of the verb in *Journal of Phil.* vol. xiv. p. 231 *sqq.*) Owing to the ordinary view that ἀμφέπειν περιέπειν, etc., mean "to busy oneself about" a thing, critics have found a needless difficulty in the absence of the preposition here; Bekker has even conjectured περὶ κάλλιμα for περικαλλέα. Curiously enough, the next line is the only place where the simple ἀφᾶν is found, though the compound ἀμφαφᾶν is common in Homer, and ἐπαφᾷν is Attic. Both verbs are closely connected in sense as in origin; the "dandy" Paris is turning over and admiring his fine armour with the same affection which Odysseus shews to his old bow, τόξον ἐνώμα, πάντῃ ἀναστρωφῶν, φ 393; in τ 586 τόξον ἀμφαφόωντας means "handling" the bow with the intention of using it.

322. The comma after **θώρηκα** is approved by Nikanor, and is undoubtedly right: the two participles need a conjunction, as they are obviously co-ordinate, Φ 204 being an isolated and harsh exception. It is not necessary to do more than mention the curious variant τόξα φόωντα which is found in D and explained by Schol. LV to mean "making bright."

324. The constr. **κελεύειν τινί τι** is elsewhere found in H. only where the accus. is a neuter pronoun, *e.g.* ρ 193, τά γε δὴ νοέοντι κελεύεις. The simple dat. of the person is however common enough, and the addition of the acc. to express the content of the verb is quite in accordance with the use of that case.

326. **οὐ . . . καλά,** see H. G. § 136 and compare οὔ τι ψεῦδος ἐμὰς ἄτας κατέλεξας I 115. The mention of the χόλος has caused critics a good deal of trouble, as Paris' absence from battle would seem to be sufficiently accounted for by his defeat at the hands of Menelaos. It seems best to suppose therefore that Hector speaks ironically, in suggesting that Paris has some cause of offence against the Trojans: though Paris himself seems to take the remark seriously (335), and the irony is perhaps almost too veiled for the Epic style. There is a possible alternative, to take χόλον as meaning "the anger of the Trojans against you," such as is exemplified in Γ 56, 454, of which we should suppose Paris to be conscious. This suits the answer of Paris in 335 better, as νέμεσις is commonly used of the indignation shewn by others; *e.g.* β 136 νέμεσις δέ μοι ἐξ ἀνθρώπων ἔσσεται, χ 40 ἀνθρώπων νέμεσις, cf. Ν 122 ἐν φρεσὶ θέσθε ἕκαστος αἰδῶ καὶ νέμεσιν. On the other hand it leaves **τόνδε** without its proper deictic force; we should be led to suppose that some particular manifestation of Trojan resentment was immediately present to Hector and Paris, but this is not the case. The phrases κότον ἔνθετο θυμῷ Λ 102, and μὴ χόλον ἔνθεο θυμῷ ω 248, are also strongly in favour of the interpretation first given.

329. **μαχέσαιο,** fall out with, as Ε 875, Ι 32, etc.

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ὅν τινά που μεθιέντα ἴδοις στυγεροῦ πολέμοιο.
ἀλλ' ἄνα, μὴ τάχα ἄστυ πυρὸς δηΐοιο θέρηται."
τὸν δ' αὖτε προσέειπεν Ἀλέξανδρος θεοειδής·
"Ἕκτορ, ἐπεί με κατ' αἶσαν ἐνείκεσας οὐδ' ὑπὲρ αἶσαν,
τούνεκά τοι ἐρέω· σὺ δὲ σύνθεο καί μευ ἄκουσον.
οὔ τοι ἐγὼ Τρώων τόσσον χόλῳ οὐδὲ νεμέσσι
ἥμην ἐν θαλάμῳ, ἔθελον δ' ἄχεϊ προτραπέσθαι.
νῦν δέ με παρειποῦσ' ἄλοχος μαλακοῖς ἐπέεσσιν
ὥρμησ' ἐς πόλεμον, δοκέει δέ μοι ὧδε καὶ αὐτῷ
λώιον ἔσσεσθαι· νίκη δ' ἐπαμείβεται ἄνδρας.
ἀλλ' ἄγε νῦν ἐπίμεινον, ἀρήια τεύχεα δύω·
ἢ ἴθ', ἐγὼ δὲ μέτειμι, κιχήσεσθαι δέ σ' ὀίω."
ὣς φάτο, τὸν δ' οὔ τι προσέφη κορυθαίολος Ἕκτωρ·
τὸν δ' Ἑλένη μύθοισι προσηύδα μειλιχίοισιν·
"δᾶερ ἐμεῖο, κυνὸς κακομηχάνου ὀκρυοέσσης,
ὥς μ' ὄφελ' ἤματι τῷ, ὅτε με πρῶτον τέκε μήτηρ,
οἴχεσθαι προφέρουσα κακὴ ἀνέμοιο θύελλα
εἰς ὄρος ἢ εἰς κῦμα πολυφλοίσβοιο θαλάσσης,
ἔνθα με κῦμ' ἀπόερσε πάρος τάδε ἔργα γενέσθαι.
αὐτὰρ ἐπεὶ τάδε γ' ὧδε θεοὶ κακὰ τεκμήραντο,
ἀνδρὸς ἔπειτ' ὤφελλον ἀμείνονος εἶναι ἄκοιτις,
ὃς ᾔδη νέμεσίν τε καὶ αἴσχεα πόλλ' ἀνθρώπων.
τούτῳ δ' οὔτ' ἂρ νῦν φρένες ἔμπεδοι οὔτ' ἄρ' ὀπίσσω

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330. **ὅν τινα,** so Ar.; MSS. *εἴ τινα.*

331. **πυρὸς θέρηται,** as Λ 667, and in a different sense *ρ* 23. For the use of the gen. cf. H. G. § 151 *e*.

333 = Γ 59.

334. Cf. Α 76. **σύνθεο** = mark my words, as Τ 84, *ο* 318, *π* 259, *ρ* 153.

336. **προτραπέσθαι,** to yield myself up to anguish (at my defeat); an isolated use of the word.

337. This is apparently a reference to Γ 432, but the application is not very exact.

339. **ἐπαμείβεται ἄνδρας,** shifts over the warriors, *i.e.* goes first to one, then to another. For this use of *ἀμείβεσθαι* cf. Ο 684 *θρῴσκων ἄλλοτ' ἐπ' ἄλλον ἀμείβεται*, *α* 375 *ἀμειβόμενοι κατὰ οἴκους.* For the sentiment cf. Γ 440, Σ 309.

344. For **κακομηχάνου ὀκρυοέσσης,** Curtius, (*Et.* no. 77), after Payne Knight, would read *κακομηχάνοο κρυοέσσης*, rightly. *ὀκρυόεσσα* is a *vox nihili* recurring only in Ι 64, which admits of the same correction. For *κρυόεις* in this metaphorical sense cf. Ε 740, Ι 2, and we may perhaps compare *ῥιγεδανὴ Ἑλένη* Τ 325.

346. Compare *υ* 61-82, where the *ἅρπυιαι*, the personified storm-winds, carry off the daughters of Pandareos. So also *α* 241.

348. **ἀπόερσε,** swept away; prob. root *vars* of Lat. *verr-ere:* cf. also Φ 283, 329, and Curtius, *Et.* no. 497 *b*, *St.* vi. 266 *sqq.* For this use of the indic. of the past tense to express a supposition, by a sort of attraction to the mood of the principal verb *ὄφελε*, see H. G. § 325, where it is well explained. The other instances in H. are 350 below, *α* 218, *δ* 178.

349. **τεκμαίρομαι,** to ordain as a final decision, as *η* 317, cf. Η 30, 70, *κ* 563, *λ* 112, *μ* 139.

351. **ᾔδη,** indic. as 348. **νέμεσις** here evidently means "the righteous indignation felt by men." For **αἴσχεα** = reproaches, see 524, Γ 242.

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ἔσσονται· τῷ καί μιν ἐπαυρήσεσθαι ὀίω.
ἀλλ' ἄγε νῦν εἴσελθε καὶ ἕζεο τῷδ' ἐπὶ δίφρῳ,
δᾶερ, ἐπεί σε μάλιστα πόνος φρένας ἀμφιβέβηκεν
εἵνεκ' ἐμεῖο κυνὸς καὶ 'Αλεξάνδρου ἕνεκ' ἀρχῆς,
οἷσιν ἐπὶ Ζεὺς θῆκε κακὸν μόρον, ὡς καὶ ὀπίσσω
ἀνθρώποισι πελώμεθ' ἀοίδιμοι ἐσσομένοισιν."
τὴν δ' ἠμείβετ' ἔπειτα μέγας κορυθαίολος Ἕκτωρ·
"μή με κάθιζ', Ἑλένη, φιλέουσά περ· οὐδέ με πείσεις·
ἤδη γάρ μοι θυμὸς ἐπέσσυται, ὄφρ' ἐπαμύνω
Τρώεσσ', οἳ μέγ' ἐμεῖο ποθὴν ἀπεόντος ἔχουσιν.
ἀλλὰ σύ γ' ὄρνυθι τοῦτον, ἐπειγέσθω δὲ καὶ αὐτός,
ὥς κεν ἔμ' ἔντοσθεν πόλιος καταμάρψῃ ἐόντα.
καὶ γὰρ ἐγὼν οἰκόνδε ἐλεύσομαι, ὄφρα ἴδωμαι
οἰκῆας ἄλοχόν τε φίλην καὶ νήπιον υἱόν·
οὐ γάρ τ' οἶδ', ἢ ἔτι σφιν ὑπότροπος ἵξομαι αὖτις,
ἦ ἤδη μ' ὑπὸ χερσὶ θεοὶ δαμόωσιν 'Αχαιῶν."
ὣς ἄρα φωνήσας ἀπέβη κορυθαίολος Ἕκτωρ.
αἶψα δ' ἔπειθ' ἵκανε δόμους εὖ ναιετάοντας,
οὐδ' εὗρ' 'Ανδρομάχην λευκώλενον ἐν μεγάροισιν,
ἀλλ' ἥ γε ξὺν παιδὶ καὶ ἀμφιπόλῳ ἐυπέπλῳ
πύργῳ ἐφεστήκει γοόωσά τε μυρομένη τε.
Ἕκτωρ δ' ὡς οὐκ ἔνδον ἀμύμονα τέτμεν ἄκοιτιν,
ἔστη ἐπ' οὐδὸν ἰών, μετὰ δὲ δμῳῇσιν ἔειπεν·
"εἰ δ' ἄγε μοι, δμωαί, νημερτέα μυθήσασθε·
πῇ ἔβη 'Ανδρομάχη λευκώλενος ἐκ μεγάροιο;
ἠέ πῃ ἐς γαλόων ἢ εἰνατέρων ἐυπέπλων,
ἦ ἐς 'Αθηναίης ἐξοίχεται, ἔνθα περ ἄλλαι

353. **ἐπαυρήσεσθαι,** reap the fruits: *v.* Α 410.

356. **ἀρχῆς,** so Zenod. and one MS.; the rest with Ar. having *ἄτης*. See note on Γ 100.

358. **ἀοίδιμοι,** cf. *θ* 579-580, *ἵνα ἦσι καὶ ἐσσομένοισιν ἀοιδή*, and *ω* 200, of Klytaimnestra, *στυγερὴ δέ τ' ἀοιδὴ ἔσσετ' ἐπ' ἀνθρώπους*. Paley quotes also Theokr. xii. 11, *ἐπεσσομένοις δὲ γενοίμεθα πᾶσιν ἀοιδά*. The phrase *ἐσσομένοισιν ἀοιδή* occurs also Theog. 251, in a good sense, in which signification the adj., a *ἅπαξ λεγόμενον* in H, occurs often in later Greek.

361. For this use of **ὄφρα** where we should rather have expected the infin. (as I 398, 42) cf. Α 133, Δ 465, Ε 690. It is hardly likely that *ἐπέσσυται* is used without the object expressed (in Α 173 *φεύγειν* is to be supplied), in which case *ὄφρα* might indicate a purpose.

365. The best MSS. give **οἰκόνδ' ἐσελεύσομαι,** but some six or seven either read *οἰκόνδε ἐλεύσομαι* or have variants pointing directly at it. There can therefore be little doubt that La R. is right in adopting it in the text after Ahrens; the vulg. is obviously an attempt to avoid the hiatus, which in the principal caesura is quite legitimate.

376. **εἰ δ' ἄγε,** used in addressing several persons and followed by plural, as Β 331, 437, Θ 18, Γ 441, etc. So in Attic, Aesch. *Pers.* 140, *Eum.* 307, etc.

378. **γαλόων, εἰνατέρων,** her husband's sisters or his brothers' wives, *glores* and *ianitrices*.

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Τρωαὶ ἐϋπλόκαμοι δεινὴν θεὸν ἱλάσκονται;"
τὸν δ' αὖτ' ὀτρηρὴ ταμίη πρὸς μῦθον ἔειπεν·
"Ἕκτορ, ἐπεὶ μάλ' ἄνωγας ἀληθέα μυθήσασθαι,
οὔτε πῃ ἐς γαλόων οὔτ' εἰνατέρων ἐϋπέπλων
οὔτ' ἐς Ἀθηναίης ἐξοίχεται, ἔνθα περ ἄλλαι
Τρωαὶ ἐϋπλόκαμοι δεινὴν θεὸν ἱλάσκονται,
ἀλλ' ἐπὶ πύργον ἔβη μέγαν Ἰλίου, οὕνεκ' ἄκουσεν
τείρεσθαι Τρῶας, μέγα δὲ κράτος εἶναι Ἀχαιῶν.
ἡ μὲν δὴ πρὸς τεῖχος ἐπειγομένη ἀφικάνει
μαινομένῃ εἰκυῖα· φέρει δ' ἅμα παῖδα τιθήνη."
ἦ ῥα γυνὴ ταμίη, ὁ δ' ἀπέσσυτο δώματος Ἕκτωρ
τὴν αὐτὴν ὁδὸν αὖτις ἐϋκτιμένας κατ' ἀγυιάς.
εὖτε πύλας ἵκανε διερχόμενος μέγα ἄστυ,
Σκαιάς, τῇ ἄρ' ἔμελλε διεξίμεναι πεδίονδε,
ἔνθ' ἄλοχος πολύδωρος ἐναντίη ἦλθε θέουσα
Ἀνδρομάχη, θυγάτηρ μεγαλήτορος Ἠετίωνος,
Ἠετίων, ὃς ἔναιεν ὑπὸ Πλάκῳ ὑληέσσῃ,
Θήβῃ Ὑποπλακίῃ, Κιλίκεσσ' ἄνδρεσσιν ἀνάσσων·
τοῦ περ δὴ θυγάτηρ ἔχεθ' Ἕκτορι χαλκοκορυστῇ.
ἥ οἱ ἔπειτ' ἤντησ', ἅμα δ' ἀμφίπολος κίεν αὐτῇ

388. **ἀφικάνει**, apparently in perf. sense: cf. Ξ 43, ξ 159, ν 328.

389. **μαινομένῃ**, cf. Χ 460, also of Andromache, *μαινάδι ἴση*.

390. **ἦ ῥα** with the subject expressed as here is rare; the only other cases are γ 337, χ 292, Χ 77. In the second clause after *ἦ ῥα καὶ* however the subject is not uncommon, *e.g.* Α 528 (Ameis-Hentze, *app.* on σ 356).

392. **εὖτε** is used asyndetically as always when the clause which it introduces stands first in the sentence; see Ameis and Merry on γ 9.

393. **τῇ ἄρ'**, so MSS. (except a few which give *τῇ δ' ἄρ'*): the vulg. *τῇ γάρ* is merely a device to avoid the hiatus.

394. **πολύδωρος**, Hesych. *πολλὰ λαβοῦσα δῶρα, πολύφερνος, πολύεδνος*, and Schol. A *πολλὰ ἕδνα παρὰ τοῦ ἀνδρὸς λαβοῦσα*. But the *ἕδνα* were given not to the bride, but to her father. The *δῶρα* however may indicate the gifts which human nature would prompt the suitor to offer when, as in Homeric days, woman had begun to assert her independence, and the *ἕδνα* were no more than a relic of the already extinct custom of the actual purchase of wives. But it does not seem quite natural to describe a wife as "having had many wedding-presents made to her." Others compare it with *ἠπιόδωρος* (251 above) in the sense of "generous," "open-handed," which is preferable.

396. **Ἠετίων** seems to be attracted to the case of the following relative; see H. G. § 271, where Ξ 75, 371, Κ 416 are quoted: Bekker, H. B. i. 314, adds others, *e.g.* θ 74, λ 122. Thus Bentley's *Ἠετίωνος ὃ ναῖε* is not necessary. A similar case of epanalepsis in a different case is to be found in α 50-51—

νήσῳ ἐν ἀμφιρύτῃ, ὅθι τ' ὀμφαλός ἐστι θαλάσσης,
νῆσος δενδρήεσσα, θεὰ δ' ἐν δώματα ναίει.

The site of Thebe is fixed by the later name *Θήβης πεδίον*, given to the plain of Adramyttion, Herod. vii. 42, etc. For *Ἠετίων* cf. also Α 366, Ψ 827, Χ 479.

398. **ἔχεθ' Ἕκτορι**: this use of the dative (which is not mentioned in H. G. § 143) is analogous to the dat. after *δαμάζειν*, etc. (cf. Γ 301). For *ἔχειν* = have to wife, cf. Γ 123.

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ἀμβατός ἐστι πόλις καὶ ἐπίδρομον ἔπλετο τεῖχος·
τρὶς γὰρ τῇ γ' ἐλθόντες ἐπειρήσανθ' οἱ ἄριστοι
ἀμφ' Αἴαντε δύω καὶ ἀγακλυτὸν Ἰδομενῆα
ἠδ' ἀμφ' Ἀτρεΐδας καὶ Τυδέος ἄλκιμον υἱόν·
ἤ πού τίς σφιν ἔνισπε θεοπροπίων ἐὺ εἰδώς,
ἤ νυ καὶ αὐτῶν θυμὸς ἐποτρύνει καὶ ἀνώγει."
  τὴν δ' αὖτε προσέειπε μέγας κορυθαίολος Ἕκτωρ·
"ἦ καὶ ἐμοὶ τάδε πάντα μέλει, γύναι· ἀλλὰ μάλ' αἰνῶς
αἰδέομαι Τρῶας καὶ Τρῳάδας ἑλκεσιπέπλους,
αἴ κε κακὸς ὣς νόσφιν ἀλυσκάζω πολέμοιο·
οὐδέ με θυμὸς ἄνωγεν, ἐπεὶ μάθον ἔμμεναι ἐσθλὸς
αἰεὶ καὶ πρώτοισι μετὰ Τρώεσσι μάχεσθαι,
ἀρνύμενος πατρός τε μέγα κλέος ἠδ' ἐμὸν αὐτοῦ.
εὖ γὰρ ἐγὼ τόδε οἶδα κατὰ φρένα καὶ κατὰ θυμόν·
ἔσσεται ἦμαρ, ὅτ' ἄν ποτ' ὀλώλῃ Ἴλιος ἱρὴ
καὶ Πρίαμος καὶ λαὸς ἐυμμελίω Πριάμοιο.
ἀλλ' οὔ μοι Τρώων τόσσον μέλει ἄλγος ὀπίσσω,
οὔτ' αὐτῆς Ἑκάβης οὔτε Πριάμοιο ἄνακτος
οὔτε κασιγνήτων, οἵ κεν πολέες τε καὶ ἐσθλοὶ
ἐν κονίῃσι πέσοιεν ὑπ' ἀνδράσι δυσμενέεσσιν,
ὅσσον σεῦ, ὅτε κέν τις Ἀχαιῶν χαλκοχιτώνων
δακρυόεσσαν ἄγηται, ἐλεύθερον ἦμαρ ἀπούρας.
καί κεν ἐν Ἄργει ἐοῦσα πρὸς ἄλλης ἱστὸν ὑφαίνοις,
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ἀλλ' ἄρα μιν κατέκηε σὺν ἔντεσι δαιδαλέοισιν
ἠδ' ἐπὶ σῆμ' ἔχεεν· περὶ δὲ πτελέας ἐφύτευσαν
νύμφαι ὀρεστιάδες, κοῦραι Διὸς αἰγιόχοιο.
οἳ δέ μοι ἑπτὰ κασίγνητοι ἔσαν ἐν μεγάροισιν,
οἱ μὲν πάντες ἰῷ κίον ἤματι Ἄιδος εἴσω·
πάντας γὰρ κατέπεφνε ποδάρκης δῖος Ἀχιλλεὺς
βουσὶν ἐπ' εἰλιπόδεσσι καὶ ἀργεννῇς ὀίεσσιν.
μητέρα δ', ἣ βασίλευεν ὑπὸ Πλάκῳ ὑληέσσῃ,
τὴν ἐπεὶ ἂρ δεῦρ' ἤγαγ' ἅμ' ἄλλοισι κτεάτεσσιν,
ἂψ ὅ γε τὴν ἀπέλυσε λαβὼν ἀπερείσι' ἄποινα,
πατρὸς δ' ἐν μεγάροισι βάλ' Ἄρτεμις ἰοχέαιρα.
Ἕκτορ, ἀτὰρ σύ μοί ἐσσι πατὴρ καὶ πότνια μήτηρ
ἠδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης·
ἀλλ' ἄγε νῦν ἐλέαιρε καὶ αὐτοῦ μίμν' ἐπὶ πύργῳ,
μὴ παῖδ' ὀρφανικὸν θήῃς χήρην τε γυναῖκα·
λαὸν δὲ στῆσον παρ' ἐρινεόν, ἔνθα μάλιστα

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418. It was a universal custom among the primitive Aryan nations to bury a warrior's arms with his dead body; it is needless to refer to more than the excavations at Mykenai, where an extraordinary quantity of swords was found in the graves with the dead. So Elpenor prays, λ 74, *ἀλλά με κακκῆαι σὺν τεύχεσιν ἅσσα μοι ἔστιν*: see μ 13. It is noteworthy that armour is not mentioned in any of the three full descriptions of a funeral (Ψ 165-177, Ω 785-804, ω 63-84; in the case of Achilles his armour was of course given to be adjudged by the Greek captains, ω 85). But the idea that the departed warrior needed his arms in the next world belongs rather to the time when the body was buried than when, as among Homeric and later Greeks, it was destroyed by burning. Thus the casual mention of arms and burning together, here and in λ, seems to indicate an irrational survival among newer customs of an older practice, which in the time of Thucydides had actually come to be considered Karian, *i.e.* barbarian. The same is the case with the burning of garments as a funeral rite (Χ 512).

421. **οἳ . . . οἱ**, a good instance of the parataxis of co-ordinate clauses by which the relative was developed from the demonstrative.

422. **ἰῷ**, masc. here only: the fem. *ἴα* occurs frequently. The origin of the forms is doubtful; *ἰῷ* will be formed by false analogy if *ἴα* comes from *μία*, but this is very doubtful. The fem. *ἴα* is also found in an Aeolic inscription (Collitz, 214, 12), and is given by the tradition in Sappho (*fr.* 69), but there is no other trace of the masc. It occurs in a Cretan inscription. See Classical Rev. 2, part 1.

428. **βάλ' Ἄρτεμις**, cf. 205.

429-432. For imitations of these famous lines, see (besides Soph. *Aj.* 514, already referred to) Eur. *Hel.* 278; Ovid, *Her.* iii. 51; Ter. *Andria*, i. 5, 60.

433-439 were athetized by Ar. on the grounds (1) that it is not fitting that Andromache should act like a rival commander (*ἀντιστρατηγεῖν*) to Hector; (2) that it is not true that the wall is represented as specially accessible at this spot; nor are the enemy now near the walls. A modern reader will probably feel with more force the objection that we are presented with an anticlimax after the noble outburst of the preceding lines. But perhaps this is not a more valid criticism than the reasons of Ar. There was a legend—which of course may have grown out of these words—that when Apollo and Poseidon built the walls of Troy the mortal Aiakos helped them at this point of the circuit; see Pind. *Ol.* viii. 31-46, where Apollo says to Aiakos, *Πέργαμος ἀμφὶ τεαῖς, ἥρως, χερὸς ἐργασίαις ἁλίσκεται.* This is the **θεοπρόπιον** referred to in 438. For the *ἐρινεός* as a landmark *v.* Α 167, Χ 145: it stood in the plain outside the wall, so that this

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καί ποτέ τις εἴπῃσιν ἰδὼν κατὰ δάκρυ χέουσαν·
'"Εκτορος ἥδε γυνή, ὃς ἀριστεύεσκε μάχεσθαι
Τρώων ἱπποδάμων, ὅτε Ἴλιον ἀμφεμάχοντο.'
ὥς ποτέ τις ἐρέει, σοὶ δ' αὖ νέον ἔσσεται ἄλγος
χήτεϊ τοιοῦδ' ἀνδρός, ἀμύνειν δούλιον ἦμαρ.
ἀλλά με τεθνηῶτα χυτὴ κατὰ γαῖα καλύπτοι,
πρίν γέ τι σῆς τε βοῆς σοῦ θ' ἑλκηθμοῖο πυθέσθαι."
ὣς εἰπὼν οὗ παιδὸς ὀρέξατο φαίδιμος Ἕκτωρ·
ἂψ δ' ὁ πάις πρὸς κόλπον ἐυζώνοιο τιθήνης
ἐκλίνθη ἰάχων, πατρὸς φίλου ὄψιν ἀτυχθείς,
ταρβήσας χαλκόν τε ἰδὲ λόφον ἱππιοχαίτην,
δεινὸν ἀπ' ἀκροτάτης κόρυθος νεύοντα νοήσας.
ἐκ δ' ἐγέλασσε πατήρ τε φίλος καὶ πότνια μήτηρ.
αὐτίκ' ἀπὸ κρατὸς κόρυθ' εἵλετο φαίδιμος Ἕκτωρ,
καὶ τὴν μὲν κατέθηκεν ἐπὶ χθονὶ παμφανόωσαν,
αὐτὰρ ὅ γ' ὃν φίλον υἱὸν ἐπεὶ κύσε πῆλέ τε χερσίν,
εἶπε δ' ἐπευξάμενος Διί τ' ἄλλοισίν τε θεοῖσιν·
" Ζεῦ ἄλλοι τε θεοί, δότε δὴ καὶ τόνδε γενέσθαι
παῖδ' ἐμόν, ὡς καὶ ἐγώ περ, ἀριπρεπέα Τρώεσσιν,
ὧδε βίην τ' ἀγαθὸν καὶ Ἰλίου ἶφι ἀνάσσειν·

Homer later tragedians (*οἱ νεώτεροι*) regularly introduce the captive Andromache as bearing water. This is done by Eur. *Andr.* 166, *ἐκ χρυσηλάτων τευχέων χερὶ σπείρουσαν Ἀχελῴου δρόσον.*

459. The subj. is virtually equivalent to an emphatic future in this phrase, for which see also 479, and H. G. § 275 *b*. This use is generally confined to the subjunctive with **ἄν** (*κέν*). Cf. however A 262 and note there.

463. **ἀμύνειν** is added epexegetically, "such a husband for saving thee from slavery," cf. *β* 60 *ἡμεῖς δ' οὔ τι νυ τοῖοι ἀμυνέμεν.*

465. **γέ τι**, so best MSS. after Herodian: vulg. *γ' ἔτι*, which is also an old reading defended by Ptolemy of Ascalon. **πυθέσθαι** with the gen. of the thing seems here to mean not, as usual, "hear the news of," but "hear" directly: otherwise the phrase is intolerably weak. Hentze compares O 224, where however the more usual meaning is admissible. Another case will be found in the phrase *πυθέσθαι ἀγγελίης*, to hear news, which occurs P 641, 685, Σ 19. Simple hearing is not the original sense of the word, but only a Greek weakening of it (Curt. *Et.* no. 328). For **θ' ἑλκηθμοῖο** Nauck conj. *τε κλαυθμοῖο*, which however is not an improvement: *βοῆς* and *ἑλκηθμοῖο* go together by hendiadys.

475. **εἶπε δ'**, so Ar.: MSS. *εἶπεν*, a change probably due to copyists who did not understand the use of "*δέ in apodosi.*"

478. For **Ἰλίου** Bentley conj. *λαοῦ*, on account of the *F* of *Fῖφι*. But it is remarkable that *ἶφι*, unlike the other forms from the stem *ἴς*, never absolutely requires the *F*, and in five passages does not admit it (B 720, Δ 287, E 606, M 367, λ 284: of these Bekker has emended all but the first and the present passage, *v.* Knös. *de Dig. Hom.* p. 128). It is therefore best to leave the text. It is possible that the line may be interpolated, as Heyne suggests, in allusion to the name Astyanax. It is added asyndetically, so that *τε . . . καί* belong together, co-ordinating *βίην ἀγαθόν* to *ἀνάσσειν*, as though for *ἀνάσσοντα*, a rather harsh anacoluthon. There is a variant

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καί ποτέ τις εἴποι ʻ πατρός γ' ὅδε πολλὸν ἀμείνων ʼ
ἐκ πολέμου ἀνιόντα· φέροι δ' ἔναρα βροτόεντα
κτείνας δήιον ἄνδρα, χαρείη δὲ φρένα μήτηρ."
ὣς εἰπὼν ἀλόχοιο φίλης ἐν χερσὶν ἔθηκεν
παῖδ' ἑόν· ἡ δ' ἄρα μιν κηώδεϊ δέξατο κόλπῳ
δακρυόεν γελάσασα· πόσις δ' ἐλέησε νοήσας,
χειρί τέ μιν κατέρεξεν, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
" δαιμονίη, μή μοί τι λίην ἀκαχίζεο θυμῷ·
οὐ γάρ τίς μ' ὑπὲρ αἶσαν ἀνὴρ Ἄιδι προϊάψει·
μοῖραν δ' οὔ τινά φημι πεφυγμένον ἔμμεναι ἀνδρῶν,
οὐ κακόν, οὐδὲ μὲν ἐσθλόν, ἐπὴν τὰ πρῶτα γένηται.
ἀλλ' εἰς οἶκον ἰοῦσα τὰ σ' αὐτῆς ἔργα κόμιζε,
ἱστόν τ' ἠλακάτην τε, καὶ ἀμφιπόλοισι κέλευε
ἔργον ἐποίχεσθαι· πόλεμος δ' ἄνδρεσσι μελήσει

βίην ἀγαθόν τε, but the line would be improved by the omission of the particle *τε* altogether.

479. For **εἴποι** MSS. give *εἴπῃσι*, but the former is doubtless the right reading, for several reasons. (1.) The Schol. A (Nikanor) on the line runs *τὸ ἑξῆς*, "*καί ποτέ τις εἴποι ἐκ πολέμου ἀνιόντα*": therefore *εἴποι* must have been the reading of Ar. The same words are quoted in the Schol. on N 352, and *οι* is written over *ῃσι* in A. (2.) Out of 120 passages where *πατρός* occurs in H. the *α* is nowhere else short. (3.) The confident prediction expressed by the subj. (cf. 459) is quite out of place among the optatives of the prayer. The mistake no doubt arose from a reminiscence of 459. **γ' ὅδε** is also the reading of Ar., and clearly superior to *δ' ὅγε*, which is given by all MSS.

480. **ἀνιόντα** appears to be governed by *εἴποι* in the sense "say *of him* as he returns"; but this construction seems to be quite unique. The possible alternative is to translate "say to him"; though this is hardly sufficiently supported by the passages quoted, M 60 (210, N 725), P 237, 334, 651, Υ 375, *ψ* 91. In all of these *εἶπε* stands immediately with its object. We may however compare *τ* 334, *πολλοί δέ μιν ἐσθλὸν ἔειπον*: from which we may explain the clause here "*πατρὸς . . . ἀμείνων*" as a sort of object-clause expressing the content of the verb like *ἐσθλόν*. So we have *εὖ εἰπεῖν τινα*, to speak well of a person, *α* 302. These lines cannot fail to recall the famous prayer in Soph. *Aj.* 550—

ὦ παῖ, γένοιο πατρὸς εὐτυχέστερος,
τὰ δ' ἄλλ' ὅμοιος, καὶ γένοι' ἂν οὐ κακός.

487. **ὑπὲρ αἶσαν**, see B 155. **Ἄιδι προϊάψει**, A 3.

488. For the use of the middle perfect participle see X 219, *ι* 455; in *α* 18 *πεφυγμένος ἦεν ἀέθλων* the gen. implies escape from troubles in which the sufferer was actually involved; the accus. implies successful avoidance (*v.* Nitzsch on *α* 18). For the periphrastic perf. cf. *πεφυλαγμένος εἶναι* Ψ 343, and in the active E 873.

489. **τὰ πρῶτα**, once for all, see A 235.

490-3 recur with slight variations in *α* 356-9, *φ* 350-3; and for the last line and a half cf. also Υ 137, λ 352-3. The present context is that which they suit best (*v.* Scholia on *α* 356), and if there has been any copying it is from here. **τὰ σ' αὐτῆς**, so edd. with one MS. (*cact.* *σαυτῆς*), in accordance with the canon of Arist. that the compound reflexive pronouns are not found in H. The elision of the *α* of *σά* is however not very natural, and it is possible that the MSS. here are right and the canon wrong; *v.* La Roche, *Hom. Unt.* p. 139, according to whom we *must* read *αὐτὸν μέν* (not *αὐτόν μιν*) in *δ* 244. Nauck conj. *τέ' αὐτῆς*.

492. **ἐποίχεσθαι**, properly of weaving only: cf. A 31. But the word came to be used vaguely, of "going about" one's work as we say. Cf. *ν* 34 *δόρπον ἐποίχεσθαι*, *ρ* 227, *σ* 363 *ἔργον*.

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πᾶσιν, ἐμοὶ δὲ μάλιστα, τοὶ Ἰλίῳ ἐγγεγάασιν."
  ὣς ἄρα φωνήσας κόρυθ' εἵλετο φαίδιμος Ἕκτωρ
ἵππουριν· ἄλοχος δὲ φίλη οἰκόνδε βεβήκειν
ἐντροπαλιζομένη θαλερὸν κατὰ δάκρυ χέουσα.
αἶψα δ' ἔπειθ' ἵκανε δόμους εὖ ναιετάοντας
Ἕκτορος ἀνδροφόνοιο, κιχήσατο δ' ἔνδοθι πολλὰς
ἀμφιπόλους, τῇσιν δὲ γόον πάσῃσιν ἐνῶρσεν.
αἱ μὲν ἔτι ζωὸν γόον Ἕκτορα ᾧ ἐνὶ οἴκῳ·
οὐ γάρ μιν ἔτ' ἔφαντο ὑπότροπον ἐκ πολέμοιο
ἵξεσθαι προφυγόντα μένος καὶ χεῖρας Ἀχαιῶν.
  οὐδὲ Πάρις δήθυνεν ἐν ὑψηλοῖσι δόμοισιν,
ἀλλ' ὅ γ' ἐπεὶ κατέδυ κλυτὰ τεύχεα ποικίλα χαλκῷ,
σεύατ' ἔπειτ' ἀνὰ ἄστυ, ποσὶ κραιπνοῖσι πεποιθώς.
ὡς δ' ὅτε τις στατὸς ἵππος, ἀκοστήσας ἐπὶ φάτνῃ,
δεσμὸν ἀπορρήξας θείῃ πεδίοιο κροαίνων,
εἰωθὼς λούεσθαι ἐυρρεῖος ποταμοῖο,
κυδιόων· ὑψοῦ δὲ κάρη ἔχει, ἀμφὶ δὲ χαῖται
ὤμοις ἀίσσονται· ὁ δ' ἀγλαΐηφι πεποιθώς,
ῥίμφα ἑ γοῦνα φέρει μετά τ' ἤθεα καὶ νομὸν ἵππων·

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493. For **πᾶσιν ἐμοὶ δὲ μάλιστα** Bekker, followed by Nauck, conj. *πᾶσι, μάλιστα δ' ἐμοί*, which is probably right; as it not only admits the *F* of *Fιλίῳ*, but brings the phrase into agreement with the similar passages, Χ 422, α 359, λ 353, φ 353, ψ 61.

500. **γόον**, an anomalous form, "perhaps an aor. from the noun *γόος*; so possibly *ὅπλεσθαι to get ready*, from *ὅπλον*, and *θέρμετο grew warm*, from *θερμός*," H. G. § 32. (Add *κτύπε* by *κτυπέω*, Θ 75.) Cf. also the pf. part. *πεφυζότες*, from *φύζα*, and other possible instances, *ib.* § 26, 5. Others regard it as a mistaken form for *γόων* (*γοάω*) which occurs κ 567. Fick (*Hom. Od.* p. 2) reads *γόαν*, comparing *γέλαν* in a lyric fragment (Bergk, *fr. adesp.* 77).

505. With this and the following lines compare Χ 21-23, and for the whole famous simile, Verg. *Aen.* xi. 492-497.

506. **στατός**, "stalled," cf. the word *sta-bulum*. **ἀκοστήσας**: Hesych. *ἀκοστή· κριθὴ παρὰ Κυπρίοις*. Schol. A, *κυρίως δὲ πᾶσαι αἱ τροφαὶ ἀκοσταὶ καλοῦνται παρὰ Θεσσαλοῖς*. A variant *ἀγοστήσας* was explained to mean "befouled," from an imaginary *ἀγοστός = ῥύπος*. The former explanation must be accepted, though the word *ἀκοστή* is not known elsewhere.

507. Cf. Χ 23, *θέησι τιταινόμενος πεδίοιο*. On the form *θείω* cf. Curtius, *Verb.* i. 304, *Gr. Et.*^{5} p. 577. It would be better to write *θεύω* for *θέFω* in Homer, as a proto-Epic form, on the analogy of the Aeolic *πνεύω*, and the fut. *θεύσεσθαι*.

510. **ὁ δέ**, a *nominativus pendens*. For similar anacolutha compare Β 353, Ε 135, α 275.

511. **ἤθεα**, haunts: so the word is used in ξ 411 of the sties in which the swine sleep, and frequently for "dwelling-places" by Herodotos (v. 15, etc.) **νομόν**, pasturage.

The swing of the dactylic verse has been universally recognized as harmonizing with the horse's gallop, like Vergil's

"Quadrupedante putrem sonitu quatit ungula campum."

The effect depends not only on the rhythm, but partly on the nasal consonants and the ρ. It is dangerous to lay too great stress however on the rhythm: Mr. Nicholson has pointed out that the passage which in all Homer shews the largest consecutive number of purely dactylic lines (five) occurs in the

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ὣς υἱὸς Πριάμοιο Πάρις κατὰ Περγάμου ἄκρης,
τεύχεσι παμφαίνων ὥς τ' ἠλέκτωρ, ἐβεβήκειν
καγχαλόων, ταχέες δὲ πόδες φέρον. αἶψα δ' ἔπειτα
Ἕκτορα δῖον ἔτετμεν ἀδελφεόν, εὖτ' ἄρ' ἔμελλεν
στρέψεσθ' ἐκ χώρης, ὅθι ᾗ ὀάριζε γυναικί.
τὸν πρότερος προσέειπεν Ἀλέξανδρος θεοειδής·
" ἠθεῖ', ἦ μάλα δή σε καὶ ἐσσύμενον κατερύκω
δηθύνων, οὐδ' ἦλθον ἐναίσιμον, ὡς ἐκέλευες."
τὸν δ' ἀπαμειβόμενος προσέφη κορυθαίολος Ἕκτωρ·
" δαιμόνι', οὐκ ἄν τίς τοι ἀνήρ, ὃς ἐναίσιμος εἴη,
ἔργον ἀτιμήσειε μάχης, ἐπεὶ ἄλκιμός ἐσσι·
ἀλλὰ ἑκὼν μεθιεῖς τε καὶ οὐκ ἐθέλεις· τὸ δ' ἐμὸν κῆρ
ἄχνυται ἐν θυμῷ, ὅθ' ὑπὲρ σέθεν αἴσχε' ἀκούω
πρὸς Τρώων, οἳ ἔχουσι πολὺν πόνον εἵνεκα σεῖο.
ἀλλ' ἴομεν· τὰ δ' ὄπισθεν ἀρεσσόμεθ', αἴ κέ ποθι Ζεὺς
δώῃ ἐπουρανίοισι θεοῖς αἰειγενέτῃσιν
κρητῆρα στήσασθαι ἐλεύθερον ἐν μεγάροισιν,
ἐκ Τροίης ἐλάσαντας ἐυκνήμιδας Ἀχαιούς."

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description of Patroklos' funeral! (Ψ 166-170.)

513. **ἠλέκτωρ** the Shiner, *i.e.* the sun (Curt. *Et.* no. 24; Skt. *ark'-as* = sun); so Τ 398, *ὥς τ' ἠλέκτωρ Ὑπερίων.* Mr. Gladstone's explanation, that the word is another form of *ἀλεκτρυών*, has not found followers.

514. **καγχαλόων** must mean "laughing with self-satisfaction"; so Κ 565, ψ 1, 59. But in Γ 43 it means "scoffing" (in later Grk. *καχάζω*: Lat. *cachinnus*).

516. **ὀάριζε**, cf. Χ 127.

518. **ἦ μάλα δή**: Paris exaggerates an imaginary accusation by way of "fishing for a compliment"; a most vivid touch, which is partly lost if we put a note of interrogation at the end (cf. Schol. A, *τὸ ἦ πευστικῶς καὶ ἠθικῶς*).

519. **ἐναίσιμος** both here and in 521 can be expressed by the Lat. *iustus* (here *iusto tempore*). The connecting link is the idea of "proper measure"; cf. *ὑπὲρ αἶσαν*, 333, etc.

522. **ἔργον**, what you *effect* in battle: cf. Δ 470, 539.

523. **τὸ** is of course not the article, but the accusative representing the following object-clause. On the expression **κῆρ ἐν θυμῷ** Hentze remarks that it virtually means "my heart within me." The Homeric man half personifies his own thoughts as something distinct from him; hence such phrases as *τίη μοι ταῦτα φίλος διελέξατο θυμός*; *εἶπε πρὸς ὃν μεγαλήτορα θυμόν*: compare the expression in the Psalms, "I commune with my heart." It is therefore wrong to compare more or less rhetorical phrases like "in my heart of hearts."

524. **ἀκούω** must here be subjunctive, as Α 80, etc. **ὅθ'** of course is *ὅτε*, not *ὅτι*.

526. **τὰ δέ**, "the rest," *i.e.* the hard words he has had to speak to Paris, now and previously. **ἀρεσσόμεθα**, I will make up for: exactly as Δ 362.

528. **στήσασθαι**, set up as the centre of a banquet where the freeing of Troy should be celebrated by libations to the gods. Cf. Ι 202, *κρητῆρα καθίστα*. For the middle Paley compares Theokr. vii. 150, *κρητῆρ' Ἡρακλῆι γέρων ἐστάσατο Χείρων.*

529. **ἐλάσαντας**, we should have expected the dative: but the "accus. cum infin." construction has begun even in H. to exercise the attractive power which afterwards became so extensive (H. G. § 237-241), aided in this particular case by the obvious ambiguity which would arise from the vicinity of the other dative *θεοῖς*.

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ΙΛΙΑΔΟΣ Η.

῞Εκτορος καὶ Αἴαντος μονομαχία. νεκρῶν ἀναίρεσις.

ὣς εἰπὼν πυλέων ἐξέσσυτο φαίδιμος Ἕκτωρ,
τῷ δ' ἅμ' Ἀλέξανδρος κί' ἀδελφεός· ἐν δ' ἄρα θυμῷ
ἀμφότεροι μέμασαν πολεμίζειν ἠδὲ μάχεσθαι.
ὡς δὲ θεὸς ναύτῃσιν ἐελδομένοισιν ἔδωκεν

H

The seventh book falls naturally into the two parts indicated by the Greek title. After a short introduction, which really belongs to the preceding book (1-16), the single combat of Aias and Hector occupies more than half the rest (17-312), and is then followed by a distinct section which relates the burning of the dead and the building of the wall round the Greek camp. The two parts must be treated separately, as each has its own difficulties.

The first part may be fairly counted among the best pieces of the Iliad. The casting of the lots is a highly spirited and picturesque scene, and the dialogue between Hector and Aias is admirably characteristic of the two heroes; it is only in the words of Menelaos (see note on 98) that we find anything at variance with the general tone of the epos. It is hardly likely that any doubts would have been suggested as to the genuineness of this part but for the existence of Book III. But if we take it in connexion with that book, the inconsistency of the two is striking. It is in itself somewhat surprising that two duels should be fought on the same day; but when we remember the very remarkable manner in which the first had ended, by an unpardonable violation of a truce made with all possible solemnities, and then find that the second is entered upon by the two parties without apology or reproach, the difficulty is one which can hardly be explained. Nor can it be smoothed over by the excuse of artistic propriety; for no canon of art will justify what we have before us; a duel which is proposed as a decisive ordeal, designed to finish the war, is succeeded at the distance of a few hours by another which is a mere trial of prowess, entered upon *ἐξ ἔριδος*, as is expressly declared. This surely approaches near to the limits of an anticlimax. And the sense of inconsistency with the third book is infinitely heightened by the fact that we do find in our text a brief allusion in Hector's words, 69-72, to the violation of the oaths. If this discreditable incident had been absolutely ignored, it might have been possible to explain the fact by saying that the third book, though in the chronological sequence only a few hours distant, is, in fact, to a hearer separated by a much longer interval, so that the whole of the first episode might have been considered to have served its purpose and been forgotten. Hector's almost cynical allusion seems as if designed to exclude this possibility, and to bring the incongruity into the most glaring light.

In any case then we must undoubtedly begin by cutting out these lines, while at the same time it may be remarked that there is in the MSS. what may be a valuable hint to shew that they were not originally to be found here; for in line 73 the reading of all the MSS. is *ὑμῖν μὲν γάρ*, for which editors have accepted the reading of Aristarchos, *ὑμῖν*

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οὖρον, ἐπεί κε κάμωσιν ἐυξέστῃς ἐλάτῃσιν
πόντον ἐλαύνοντες, καμάτῳ δ' ὑπὸ γυῖα λέλυνται,
ὣς ἄρα τὼ Τρώεσσιν ἐελδομένοισι φανήτην.
ἔνθ' ἑλέτην ὁ μὲν υἱὸν Ἀρηιθόοιο ἄνακτος,

δ' ἐν γάρ. It hardly needs pointing out that the *δέ* is required only if 69-72 stand in the text, while if they be cut out the speech runs on quite naturally with the *μὲν γάρ* in 73.

With this omission once made there ceases to be any reason for supposing the author of this episode to have had any knowledge of Γ and Δ; and we have a rational ground for holding that we have here the oldest form of the duel incident, subsequently developed into that between Menelaos and Paris. It is possible, as Christ has suggested, that these two forms of the same idea may have been used at first as alternative passages, the one longer and the other shorter, of which either one, but not both, could be used in making up an Iliad for the purposes of recitation. In any case to a hearer they are separated as they stand by a sufficiently long interval to make their inconsistency the less obvious; but to hold that they were composed in their present form for their present places in a poem conceived from the first as a whole, is hardly within the bounds of reason.

We now pass to the second part of the book, lines 313-482, where the difficulties are of a yet more serious nature. Controversy has long raged round the building of the wall by the Greeks in the tenth year of the siege; Thucydides pointed out the inherent improbability of such a delay, and the words of Ξ 31-32 seem to imply that the wall was built when the ships were first drawn up on the land. The fact seems to be that as the wall is not mentioned in the earlier battles, which are all fought out in the open plain, while it is an important element in the part of the story to which we are now coming, it seemed to some rhapsode that a specific account of the way in which it was introduced into the story was required, and that he chose this place for interpolating it; possibly using, as I have suggested on line 340, a piece of older poetry in which the building was described, but at an earlier period of the siege. It has been argued that, though the wall may, according to the tradition, have been built at the time of the first landing, yet it might with poetical propriety be brought in at this point of a poem which designs to give a complete picture of the siege in the space of a few weeks; just as Priam may thus be defended for not knowing by sight the Greek heroes before the Teichoscopy (see introduction to Γ). But if poetical propriety is to be made the standard, we should look for some more obvious motive for the selection of this point for the first building. The Greeks have met with no reverses sufficient to demand a further defence; and if it be replied that the absence of Achilles would be enough to make them anxious as to their position, it is strange that there should be no allusion to such a feeling in the speech of Nestor, from which it could hardly be absent if the poet had it in his mind. Further, the whole description of the building is very hurried and even obscure, little resembling the style in which an event of importance to the future of the story is generally told. On the other hand there are passages against which in themselves no serious objection can be raised; the burying of the dead, the Trojan assembly, and the description of the primitive market with which the book ends. I see no reason why these should not all be pieces of the original story, not very artistically joined together by passages which are chiefly made up of lines from other parts of the Homeric poems, and contain a good many obvious interpolations, including a long one which was unanimously condemned by the judgment of antiquity (442-464). Hence arises an obscurity in the chronological sequence of the days which can hardly be paralleled in Homer.

1. **πυλέων,** Bentley conj. *πόλεως* or *ῥα πυλέων*, as the gen. plur. fem. in *-εων* is almost always counted as a single syllable. The only exceptions appear to be M 340 *καὶ πυλέων* and φ 191 *ἐκτὸς θυρέων*. (He should however have rather suggested *πόλιος*, as *πόλεως* is not found in H. except as a variant in one or two passages, Λ 168, Υ 52.)

5. There is the same variation in the MSS. here between *ἐπεί κε κάμωσιν* and

Ἄρνῃ ναιετάοντα Μενέσθιον, ὃν κορυνήτης
γείνατ' Ἀρηΐθοος καὶ Φυλομέδουσα βοῶπις·
Ἕκτωρ δ' Ἠιονῆα βάλ' ἔγχεϊ ὀξυόεντι
αὐχέν' ὑπὸ στεφάνης εὐχάλκου, λῦσε δὲ γυῖα.
Γλαῦκος δ' Ἱππολόχοιο πάϊς, Λυκίων ἀγὸς ἀνδρῶν,
Ἰφίνοον βάλε δουρὶ κατὰ κρατερὴν ὑσμίνην
Δεξιάδην, ἵππων ἐπιάλμενον ὠκειάων,
ὦμον· ὁ δ' ἐξ ἵππων χαμάδις πέσε, λύντο δὲ γυῖα.
τοὺς δ' ὡς οὖν ἐνόησε θεὰ γλαυκῶπις Ἀθήνη,
Ἀργείους ὀλέκοντας ἐνὶ κρατερῇ ὑσμίνῃ,
βῆ ῥα κατ' Οὐλύμποιο καρήνων ἀΐξασα
Ἴλιον εἰς ἱερήν. τῇ δ' ἀντίος ὤρνυτ' Ἀπόλλων
Περγάμου ἐκκατιδών, Τρώεσσι δὲ βούλετο νίκην.
ἀλλήλοισι δὲ τώ γε συναντέσθην παρὰ φηγῷ·
τὴν πρότερος προσέειπεν ἄναξ Διὸς υἱὸς Ἀπόλλων·
" τίπτε σὺ δὴ αὖ μεμαυῖα, Διὸς θύγατερ μεγάλοιο,
ἦλθες ἀπ' Οὐλύμποιο, μέγας δέ σε θυμὸς ἀνῆκεν;
ἦ ἵνα δὴ Δαναοῖσι μάχης ἑτεραλκέα νίκην

ἐπεὶ κεκάμωσιν as in A 168. Aristarchos seems to have preferred the former, as Ariston. says *ἔν τισι γράφεται* **ἐπήν**· *ἐὰν δὲ οὕτως ἔχῃ, προενεκτέον ὑφ' ἕν*, **κεκάμωσι**, *ὡς λελάχωσι.*

6. **πόντον ἐλαύνοντες**, here only for the frequent phrase (in Od.) *ἅλα τύπτοντες.* Schol. A mentions a variant *ἐρέσσοντες.*

9. For the title **κορυνήτης** see line 138, and for the difficulties involved in the legend, 149.

10. **βοῶπις** is used of a mortal as in Γ 144, where see the note.

12. **στεφάνη** seems to be merely one of the numerous synonyms for the helmet: see K 30, *ἐπὶ στεφάνην κεφαλῆφιν ἀείρας θήκατο χαλκείην.* It can hardly mean any special part, as here it covers the neck, while in A 96 it goes over the forehead. There is no archaeological evidence of anything that can be called the "brim" of the helmet. For **λῦσε** Ar. read *λύντο*, as in 16.

15. **ἐπιάλμενον,** compare E 46; the aor. part. here is a reason against regarding *ἐπιβησόμενον* there as a future; it can only mean, "just mounted" on his chariot.

17. The Argives appear to be routed after their success in E with very little trouble; but this is no doubt in order to avoid the monotony of fighting. The *ἀριστεία* of Diomedes, having been fully developed, is now dropped. The turning of the battle—which here has no great effect upon the story—is told in a condensed form; 17-18 = E 711-12, 19 = B 167, 21 = Δ 508.

22. **φηγῷ**, the oak tree near the Skaian gate, see on E 693.

25. **θυμὸς ἀνῆκεν**: this phrase, which is peculiar to the Iliad, occurs only here and Φ 395 without an infinitive expressing the aim. The passage in Φ seems to be a reminiscence of the present lines.

26. The epithet **ἑτεραλκής** occurs only with *νίκη*, except in O 738, where we have *ἑτεραλκέα δῆμον.* The idea in all cases seems to be "a victory giving might to the other side," *i.e.* turning the tide of battle, *ὅταν οἱ νικῶντες νικῶνται, ἢ ὅταν οἱ πρώην νικηθέντες νικήσωσιν*, Schol. A; in O the *δῆμος* is a *reserve* to change the tide of war. It is easy to see how from this meaning is derived the use of *ἑτεραλκής* in later Greek (Herod.) in the sense of *anceps pugna*, a battle where the tide *keeps turning.* This however cannot be deduced from either of the alternatives which have been proposed—(1) "decisive" victory, giving might to one only of the two parties; (2) victory "of other strength," *i.e.* won by divine interfer-

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δῷς, ἐπεὶ οὔ τι Τρῶας ἀπολλυμένους ἐλεαίρεις.
ἀλλ' εἴ μοί τι πίθοιο, τό κεν πολὺ κέρδιον εἴη·
νῦν μὲν παύσωμεν πόλεμον καὶ δηιοτῆτα
σήμερον· ὕστερον αὖτε μαχήσοντ', εἰς ὅ κε τέκμωρ
Ἰλίου εὕρωσιν, ἐπεὶ ὣς φίλον ἔπλετο θυμῷ
ὑμῖν ἀθανάτῃσι, διαπραθέειν τόδε ἄστυ."
τὸν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·
"ὧδ' ἔστω, ἑκάεργε· τὰ γὰρ φρονέουσα καὶ αὐτὴ
ἦλθον ἀπ' Οὐλύμποιο μετὰ Τρῶας καὶ Ἀχαιούς.
ἀλλ' ἄγε, πῶς μέμονας πόλεμον καταπαυσέμεν ἀνδρῶν ;"
τὴν δ' αὖτε προσέειπεν ἄναξ Διὸς υἱὸς Ἀπόλλων·
"Ἕκτορος ὄρσωμεν κρατερὸν μένος ἱπποδάμοιο,
ἤν τινά που Δαναῶν προκαλέσσεται οἰόθεν οἶος

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ence (Mr. Monro; in O 738 "a people to gain fresh help from"). We may compare for the sense of ἕτερος in composition Ζεὺς ἑτερορρεπής, Aesch. *Supp.* 403; ἑτερόρροπος = "ambiguous, uneven," and the only other compound of ἕτερος in Homer (in a rather late passage, however) ἑτερήμερος, "changing from day to day," λ 303. Compare also Aesch. *Pers.* 950.

28. This line is a simple but good instance of the way in which the conditional sentence has been formed from two originally independent paratactic clauses. The optative in what we now call the "protasis" has its original meaning of a *wish;* the apodosis is added to shew the result of the wish, with κεν to refer back, "in that case." Thus the line really means "Ah would that thou mightest hearken to me! Then it would be far better" (L. Lange, EI, p. 52); and we might even put a colon instead of a comma after πίθοιο.

30. **τέκμωρ,** properly a thing established; hence, as in A 526, the determination, settling of a resolve; or, as here, a fixed goal, a limit of destiny. This is illustrated by l. 70 below, "Zeus settles an appointed time, against which you are to take Troy or yourselves be vanquished." Hence, as Buttmann remarks, comes the later sense of "foretelling by a sign"; for one who foretells an event by personal divine knowledge, like Kirke (κ 563, λ 111), "appoints," "destines" it to mortals; to a god the two are identical. In N 20 Poseidon ἵκετο τέκμωρ, Αἰγάς, *i.e.* "the goal which he had set for his journey"; Π 472 τοῖο εὕρετο τέκμωρ, "attained the end at which he aimed." The only question which can arise on the present passage is whether τέκμωρ means "the limit set by fate for Ilios," or "the goal set for themselves by the Greeks with regard to Ilios." Ameis, on the analogy of Π 472, accepts the latter interpretation. There however the verb is εὕρετο in the middle, which makes some difference (*v.* however δ 374), while here it is in the active; and the similarity of l. 70 seems decisive in favour of the former: "let them fight on" (the fut. gives the sense "for all I care") "till they find out by experience the limit set by fate for Ilios." So I 48, 418.

32. For **ἀθανάτῃσι** Aristophanes read ἀμφοτέρῃσι, Zenod. ἀθανάτοισι.

36. For **μέμονα** with fut. infin. cf. B 544, ο 522, etc. The pres. and aor. infinitives are however rather more common.

39. **οἰόθεν οἶος**, which recurs l. 226, is, with αἰνόθεν αἰνῶς, 97, a phrase peculiar to this book, and hard to explain. Of αἰνόθεν αἰνῶς we can only say that it is a case of emphasis produced by the familiar resource of reduplication, as in μέγας μεγαλωστί, ὕψιμον ὑψιτέλεστον: no one has succeeded in explaining why the local suffix -θεν, with its very definite signification, should be used for the purpose. In οἰόθεν οἶος the meaning seems to be "man to man," and the repetition will then have a ground beyond mere emphasis. Bentley suggested οἷον, Döderlein οἴῳ (with μαχέσασθαι); and either of these would make the phrase a little more intelligible. The closest analogy is perhaps to be

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ἀντίβιον μαχέσασθαι ἐν αἰνῇ δηιοτῆτι·
οἱ δέ κ' ἀγασσάμενοι χαλκοκνήμιδες Ἀχαιοὶ
οἶον ἐπόρσειαν πολεμίζειν Ἕκτορι δίῳ."
ὣς ἔφατ', οὐδ' ἀπίθησε θεὰ γλαυκῶπις Ἀθήνη.
τῶν δ' Ἕλενος, Πριάμοιο φίλος παῖς, σύνθετο θυμῷ
βουλήν, ἥ ῥα θεοῖσιν ἐφήνδανε μητιόωσιν.
στῆ δὲ παρ' Ἕκτορ' ἰὼν καί μιν πρὸς μῦθον ἔειπεν·
"Ἕκτορ υἱὲ Πριάμοιο, Διὶ μῆτιν ἀτάλαντε,
ἦ ῥά νύ μοί τι πίθοιο; κασίγνητος δέ τοί εἰμι·
ἄλλους μὲν κάθισον Τρῶας καὶ πάντας Ἀχαιούς,
αὐτὸς δὲ προκάλεσσαι Ἀχαιῶν ὅς τις ἄριστος
ἀντίβιον μαχέσασθαι ἐν αἰνῇ δηιοτῆτι·
οὐ γάρ πώ τοι μοῖρα θανεῖν καὶ πότμον ἐπισπεῖν.
ὣς γὰρ ἐγὼν ὄπ' ἄκουσα θεῶν αἰειγενετάων."
ὣς ἔφαθ', Ἕκτωρ δ' αὖτε χάρη μέγα μῦθον ἀκούσας,
καί ῥ' ἐς μέσσον ἰὼν Τρώων ἀνέεργε φάλαγγας,
μέσσου δουρὸς ἑλών· τοὶ δ' ἱδρύνθησαν ἅπαντες.
κὰδ δ' Ἀγαμέμνων εἷσεν ἐυκνήμιδας Ἀχαιούς.
κὰδ δ' ἄρ' Ἀθηναίη τε καὶ ἀργυρότοξος Ἀπόλλων
ἑζέσθην ὄρνισιν ἐοικότες αἰγυπιοῖσιν
φηγῷ ἐφ' ὑψηλῇ πατρὸς Διὸς αἰγιόχοιο,

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found in *αὐτὸς ἀφ' αὐτοῦ, αὐτὸς καθ' αὑτόν*. Phrases like *ἄλλοθεν ἄλλος*, B 75, have only a superficial resemblance, as in them each word has its distinct and separate meaning.

41. **ἀγασσάμενοι**, either "admiring" his chivalry, or "jealous" of their honour (cf. Ψ 639 *ἀγασσάμενοι περὶ νίκης*—a doubtful line however), "grudging" him the advantage. Observe the change of mood in *ἐπόρσειαν*, these two lines being added independently, and expressing the remoter result.

44. **θυμῷ**, *i.e.* not by the outer ear, but by his power as a soothsayer, Z 76.

48. For a wish expressed by the (potential) optative in a question cf. Δ 93. The clause is virtually a protasis of which the apodosis is here the imper. *κάθισον*, as in Δ *τλαίης κεν* (L. Lange, EI, p. 75).

53. This line was athetized by Ar. on the ground that Helenos had understood the counsel of the gods only *διὰ τῆς μαντικῆς*. This is a frivolous objection; prophets have always been accustomed themselves to describe the divine admonitions as a voice speaking to them, even when the outer world gives a different name to the communication. The previous line, though not rejected by Ar., is open to far graver objection. For it corresponds to nothing in the words of Athene or Apollo above, and seems quite inconsistent with Hector's words in 77, to say nothing of his behaviour in 216.

54-6 = Γ 76-8. The joy of Hector is rather less appropriate here than in Γ.

59. There can be no doubt that the gods are supposed by the poet to take the forms of birds. Some have understood *ἐοικότες* to mean "after the manner," not "in the likeness," of birds; a translation which might be supported by B 337. But there is certainly no gain of dignity in supposing the gods to sit in human form at the top of a high tree. A similar transformation of Athene into a swallow takes place in χ 240. The explanation of one Scholiast, *ὡς ἐφίζει ὄρνεον φυτῷ, οὕτω καὶ αὐτοὶ ῥαδίως ἐκαθέσθησαν*, is hardly likely to gain much acceptance.

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ἀνδράσι τερπόμενοι· τῶν δὲ στίχες εἵατο πυκναί,
ἀσπίσι καὶ κορύθεσσι καὶ ἔγχεσι πεφρικυῖαι.
οἵη δὲ Ζεφύροιο ἐχεύατο πόντον ἔπι φρὶξ
ὀρνυμένοιο νέον, μελάνει δέ τε πόντος ὑπ' αὐτῆς,
τοῖαι ἄρα στίχες εἵατ' Ἀχαιῶν τε Τρώων τε
ἐν πεδίῳ. Ἕκτωρ δὲ μετ' ἀμφοτέροισιν ἔειπεν·
"κέκλυτέ μευ, Τρῶες καὶ ἐυκνήμιδες Ἀχαιοί,
ὄφρ' εἴπω, τά με θυμὸς ἐνὶ στήθεσσι κελεύει.
ὅρκια μὲν Κρονίδης ὑψίζυγος οὐκ ἐτέλεσσεν,
ἀλλὰ κακὰ φρονέων τεκμαίρεται ἀμφοτέροισιν,
εἰς ὅ κεν ἢ ὑμεῖς Τροίην εὔπυργον ἕλητε,
ἢ αὐτοὶ παρὰ νηυσὶ δαμείετε ποντοπόροισιν.
ὑμῖν μὲν γὰρ ἔασιν ἀριστῆες Παναχαιῶν·
τῶν νῦν ὅν τινα θυμὸς ἐμοὶ μαχέσασθαι ἀνώγει,
δεῦρ' ἴτω ἐκ πάντων πρόμος ἔμμεναι Ἕκτορι δίῳ.

63. **φρίξ**, lit. "shudder," the ripple before a rising wind. Cf. *φρὶξ μέλαινα* δ 402, Φ 126, and for the gen. **Ζεφύροιο**, *ὑπὸ φρικὸς Βορέω* Ψ 692.

64. Aristarchos read **πόντον ὑπ' αὐτῇ**, taking *μελάνει* as transitive. There was another reading *πόντος ὑπ' αὐτὸν* (sc. *Ζέφυρον*). The reading of the text seems to be eclectic, but it is strongly supported by μ 406, *ἤχλυσε δὲ πόντος ὑπ' αὐτῆς*. Ar. was no doubt led to read *πόντον* by the fact that verbs in *-άνω* and *-αίνω* are almost always transitive in Homer. We have however in Υ 42 *κυδάνω* intr. by the side of the trans. use in Ξ 73, and so *ἱζάνω* is intrans. except in Ψ 258. Curtius (*Vb.* i. 265) remarks moreover that *μελάνω* appears to be formed as a denominative from the noun-stem *μελαν-*, in which case the analogy of verbs where *-αν-* is a formative of the present stem would not hold: but it may come directly from the root; cf. *μολ-ύνω* by *μόλος*, which are doubtless connected (*Et.* no. 551).

69-72. These lines, which must refer to the violation of the truce in Δ, are rejected by a large proportion of critics, and seem intolerable in the present place (see the introduction to this book). For the meaning of **τεκμαίρεται εἰς ὅ κε**, see on l. 30. It is not at all necessary to supply *κακά* after *τεκμαίρεται*: the object of the verb, as there indicated, is the whole relative clause *εἰς ὅ κε*, etc., "appoints us a limit, viz. until."

72. The MSS all give **δαμείετε**. Some have taken this to be an opt., but there is no analogy whatever for such a form. The best attested form of the subj. is *δαμήετε*, which is restored by Bekker and La Roche. A full statement of the general question between *ει* and *η* is given by Mr. Monro, H. G. p. 316, App. C. Christ however holds that the forms with *ει* really represent an old subjunctive in *-ιω*, analogous to the Doric and Sanskrit futures *κρυψίω* *bhôtsjami* (*Rhein. Mus.* xxxvi. 28). He has however to alter the MS. reading in many passages where it gives *η* before *ε* and *η*. In the conflict of traditional testimony it can only be said that his view is sufficiently probable to justify us in retaining the MS. reading here. See on *εἴη* in 340.

73. The MSS. give **μέν**, for which Ar. read *δ' ἐν*. There can be little doubt that *μέν* was the original reading, only changed to *δ' ἐν* after the interpolation of 69-72.

74. For **νῦν ὅν τινα** Didymus mentions a variant *εἰ καί τινα*. **ἀνώγει**, so MSS.; La Roche reads *ἀνώγῃ*: he points out that the use of the subjunctive is invariable after *ὅς τις*, where used, as here, to express a supposition: Α 230, Ν 234 and often (except apparently β 114). In such a point the MS. reading is of no authority.

75. The Alexandrian critics took offence at Hector applying to himself the epithet *δῖος*. It will however be felt by any one who is in sympathy with the

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ὧδε δὲ μυθέομαι, Ζεὺς δ' ἄμμ' ἐπὶ μάρτυρος ἔστω·
εἰ μέν κεν ἐμὲ κεῖνος ἕλῃ ταναήκεϊ χαλκῷ,
τεύχεα συλήσας φερέτω κοίλας ἐπὶ νῆας,
σῶμα δὲ οἴκαδ' ἐμὸν δόμεναι πάλιν, ὄφρα πυρός με
Τρῶες καὶ Τρώων ἄλοχοι λελάχωσι θανόντα.
εἰ δέ κ' ἐγὼ τὸν ἕλω, δώῃ δέ μοι εὖχος Ἀπόλλων,
τεύχεα συλήσας οἴσω προτὶ Ἴλιον ἱρὴν
καὶ κρεμόω προτὶ νηὸν Ἀπόλλωνος ἑκάτοιο,
τὸν δὲ νέκυν ἐπὶ νῆας ἐυσσέλμους ἀποδώσω,
ὄφρα ἑ ταρχύσωσι κάρη κομόωντες Ἀχαιοὶ
σῆμά τέ οἱ χεύωσιν ἐπὶ πλατεῖ Ἑλλησπόντῳ·
καί ποτέ τις εἴπῃσι καὶ ὀψιγόνων ἀνθρώπων,
νηὶ πολυκλήιδι πλέων ἐπὶ οἴνοπα πόντον·
'ἀνδρὸς μὲν τόδε σῆμα πάλαι κατατεθνηῶτος,
ὅν ποτ' ἀριστεύοντα κατέκτανε φαίδιμος Ἕκτωρ.'
ὥς ποτέ τις ἐρέει· τὸ δ' ἐμὸν κλέος οὔ ποτ' ὀλεῖται."
ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ·
αἴδεσθεν μὲν ἀνήνασθαι, δεῖσαν δ' ὑποδέχθαι.
ὀψὲ δὲ δὴ Μενέλαος ἀνίστατο καὶ μετέειπεν

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heroic age that this is no more than a somewhat naïve touch of self-consciousness such as is quite characteristic of Hector. *δῖος* indeed is in Homer little more than an epithet of ordinary courtesy. Hentze however remarks that the only other instance in Homer where a speaker alluding to himself by his own name adds a laudatory epithet is in Θ 22, where Zeus calls himself *Ζῆν' ὕπατον μήστωρα*. We may compare Vergil's "Sum pius Aeneas."

76. **ἐπὶ μάρτυρος,** so A, as two words: cf. B 302 for the form *μάρτυρος*. The other MSS. give *ἐπιμάρτυρος*, which may be defended by the analogy of *ἐπιβούκολος*, *ὑφηνίοχος*, etc.: see Z 19. The sense is the same in either case.

79. **δόμεναι**: for the infin. used for the imper. of the third person see on Γ 285, Z 92; H. G. § 241.

85. **ταρχύσωσι,** cf. Π 456, 674. The word is connected with *τάριχος*, and probably with *τέρσειν*, *torreo* (Curtius, *Et.*[5] p. 729), and must therefore mean something more than simple burying. Helbig (*Hom. Epos*, pp. 42, 43) suggests with great probability that it alludes to some process of partial mummification, such as seems to have been used on the bodies found at Mykenai; most likely by the use of honey as a preservative. This was known in Babylon in early times, and was used when Agesilaos the Spartan king died in Egypt. The custom of placing pots of honey on the bier (see Ψ 170) may be a relic of this forgotten usage.

87. For **καί ποτέ τις εἴπῃσι** followed by *ὥς ποτέ τις ἐρέει* cf. Z 459. The difference between subj. and future is only that the former expresses a confident assurance in the speaker's mind, connected with the suppositions he has been making; while the future simply makes an assertion independently of the manner in which the speaker regards it as connected with himself. It is well known that there are several ancient grave-mounds on the shore of the Hellespont (examined by Dr. Schliemann, see his *Ilios*); these no doubt suggested the speech of Hector.

94. **ὀψὲ δὲ δή** is the regular complement of the formal line 92 in books Η-Ι, where the two go together six times; and so twice in the Odyssey (η 155, υ 321), but not elsewhere in Homer. Indeed the word *ὀψέ* occurs eighteen times in these three books and the Odyssey, against three times in the rest of the Iliad (once each in Δ, Ρ, Φ).

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νείκει ὀνειδίζων, μέγα δὲ στεναχίζετο θυμῷ·
"ὤ μοι, ἀπειλητῆρες, Ἀχαιΐδες, οὐκέτ' Ἀχαιοί·
ἦ μὲν δὴ λώβη τάδε γ' ἔσσεται αἰνόθεν αἰνῶς,
εἰ μή τις Δαναῶν νῦν Ἕκτορος ἀντίος εἶσιν.
ἀλλ' ὑμεῖς μὲν πάντες ὕδωρ καὶ γαῖα γένοισθε,
ἥμενοι αὖθι ἕκαστοι ἀκήριοι, ἀκλεὲς αὔτως·
τῷδε δ' ἐγὼν αὐτὸς θωρήξομαι· αὐτὰρ ὕπερθεν
νίκης πείρατ' ἔχονται ἐν ἀθανάτοισι θεοῖσιν."
ὣς ἄρα φωνήσας κατεδύσετο τεύχεα καλά.
ἔνθα κέ τοι, Μενέλαε, φάνη βιότοιο τελευτὴ
Ἕκτορος ἐν παλάμῃσιν, ἐπεὶ πολὺ φέρτερος ἦεν,
εἰ μὴ ἀναΐξαντες ἕλον βασιλῆες Ἀχαιῶν·
αὐτός τ' Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων

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95. For **νείκει ὀνειδίζων** there was a variant, perhaps conjectural but very plausible, **νείκε'**, which Didymus mentions as occurring in "some of the notes" (*ἔν τισι τῶν ὑπομνημάτων*) of Aristarchos. It will stand for *νείκεε*, added asyndetically as a continuation of *μετέειπεν*. (For these "notes," which were regarded as of inferior authority to the *συγγράμματα* or dissertations, see Ludwich, p. 24.)

96. See B 235. This quotation from Thersites intensifies the singular contrast between the whole of the present address and the tone of courteous regret which is elsewhere so characteristic of the attitude of Menelaos towards the Greeks. For **αἰνόθεν αἰνῶς** see on line 39.

99. The line is a curse, "May you rot away to the elements of which you were made." The legend that man was formed out of water and clay is very common; *e.g.* in Hesiod, *Opp.* 61, when Zeus creates Pandora, he commands Hephaistos *γαῖαν ὕδει φύρειν*: and the same idea occurs in the lines quoted by Schol. A from Xenophanes, which are to be read

πάντες γὰρ γαίης τε καὶ ὕδατος ἐκγενόμεσθα·
ἐκ γαίης γὰρ πάντα, καὶ εἰς γῆν πάντα τελευτᾷ.

100. **ἀκλεές,** neuter, adverbially. Others write **ἀκλέες,** nom. plur. by hyphaeresis for *ἀκλεέες*, which perhaps has sufficient analogy to support it. See H. G. § 105, 4; Buttmann, *Lexil.* 296.

101. **τῷδε,** dative as with *μάχεσθαι*, etc.

102. **πείρατα**: it is hard to say whether in this and similar phrases the word has an abstract sense, "the issues of battle," or a physical, "the rope-ends" (see μ 51, 162); the contending armies being regarded as puppets pulled this way and that by the powers above, who thus become "wire-pullers" in the most modern sense. The latter explanation, which was adopted by Ar. (Schol. N 359), though at variance with the general Homeric conception of the gods, who do not usually need such grossly corporeal means of influence, seems to be indicated by phrases like *κατ' ἶσα μάχην ἐτάνυσσε Κρονίων* Λ 336, *εἰ δὲ θεός περ ἶσον τείνειεν πολέμου τέλος* Υ 101, *ἔριδα κρατερὴν ἐτάνυσσε Κρονίων* Π 662, *αἰνοτάτην ἔριδα πτολέμοιο τάνυσσαν* Ξ 389: as well as in the very difficult lines

τοὶ δ' ἔριδος κρατερῆς καὶ ὁμοιίου πολέμοιο
πεῖραρ ἐπαλλάξαντες ἐπ' ἀμφοτέροισι τάνυσσαν,

N 358-9. We may perhaps compare the symbolical action of the Ephesians, when they connected the temple of their goddess by a rope with the city walls to enable her to help the defenders (Herod. i. 26), and of Polykrates who dedicated Rheneia to Apollo by binding it to Delos with a chain. The phrases in question are therefore perhaps to be regarded as conventional survivals from a more primitive stage of religious belief which did not die out till a later period from the region of popular superstition.

104. **βιότοιο τελευτή**, *γράφεται καὶ* **θανάτοιο τελευτή**, Did. (Vergil's "mortis metae," *Aen.* xii. 546).

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δεξιτερῆς ἕλε χειρός, ἔπος τ' ἔφατ' ἔκ τ' ὀνόμαζεν·
"ἀφραίνεις, Μενέλαε διοτρεφές, οὐδέ τί σε χρὴ
ταύτης ἀφροσύνης· ἀνὰ δὲ σχέο κηδόμενός περ,
μηδ' ἔθελ' ἐξ ἔριδος σεῦ ἀμείνονι φωτὶ μάχεσθαι,
Ἕκτορι Πριαμίδῃ, τόν τε στυγέουσι καὶ ἄλλοι.
καὶ δ' Ἀχιλεὺς τούτῳ γε μάχῃ ἔνι κυδιανείρῃ
ἔρριγ' ἀντιβολῆσαι, ὅ περ σέο πολλὸν ἀμείνων.
ἀλλὰ σὺ μὲν νῦν ἵζευ ἰὼν μετὰ ἔθνος ἑταίρων,
τούτῳ δὲ πρόμον ἄλλον ἀναστήσουσιν Ἀχαιοί.
εἴ περ ἀδειής τ' ἐστὶ καὶ εἰ μόθου ἔστ' ἀκόρητος,
φημί μιν ἀσπασίως γόνυ κάμψειν, αἴ κε φύγῃσιν
δηΐου ἐκ πολέμοιο καὶ αἰνῆς δηιοτῆτος."
ὣς εἰπὼν παρέπεισεν ἀδελφειοῦ φρένας ἥρως,
αἴσιμα παρειπών· ὁ δ' ἐπείθετο. τοῦ μὲν ἔπειτα
γηθόσυνοι θεράποντες ἀπ' ὤμων τεύχε' ἕλοντο·
Νέστωρ δ' Ἀργείοισιν ἀνίστατο καὶ μετέειπεν·
"ὢ πόποι, ἦ μέγα πένθος Ἀχαιΐδα γαῖαν ἱκάνει·
ἦ κε μέγ' οἰμώξειε γέρων ἱππηλάτα Πηλεύς,
ἐσθλὸς Μυρμιδόνων βουληφόρος ἠδ' ἀγορητής,
ὅς ποτέ μ' εἰρόμενος μέγ' ἐγήθεεν ᾧ ἐνὶ οἴκῳ,

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108. For **δεξιτερῆς . . . χειρός** Bentley would read *δεξιτερὴν χεῖρα*, on account of *Fέπος*: cf. Ξ 137, Ω 671, α 121, etc.

109. This use of **χρή** with the gen. is elsewhere confined to the Odyssey. The form regularly used in this construction in the Iliad is *χρεώ*. For **ἀνὰ δ' ἴσχεο** Herodianus and apparently Ar. read *ἀνὰ δὲ σχέο* or *ἂν δὲ σχέο*.

111. **ἐξ ἔριδος**, "virtually 'to fight a match,'" lit. to fight a battle arising from mere rivalry: cf. δ 343 *ἐξ ἔριδος Φιλομηλεΐδῃ ἐπάλαισεν ἀναστάς*, Α 8 *ἔριδι ξυνέηκε μάχεσθαι*.

113-14. We have no incident in the Iliad to which these lines can refer; indeed they contradict I 352. They can only be explained as a rhetorical exaggeration used at the moment for a special purpose. Ar. appears, according to Didymos, to have read *τοῦτόν γε* and *ἀντιμολῆσαι*, and to have suggested *ὃ καὶ μέγα φέρτατός ἐστιν* in place of *ὅ περ σέο πολλὸν ἀμείνων*, which he considered rude to Menelaos.

117. The short α of **ἀδειής** is against the usage of the Homeric poems, which have retained the original *δF* of *δFέος* and its compounds. As an emendation Ahrens has suggested *εἴ πέρ τ' ἀδFειὴς καὶ ἀεί*: others have preferred to regard 117-119 as an interpolation, the last couplet being made up of reminiscences of Τ 72-3 and Ε 409. The repetition *δηΐου . . . δηιοτῆτος* occurs only here and 174; it is especially disagreeable in view of the fact that *δηιοτής* regularly means the general engagement, not a single combat. See on Γ 20. For *γόνυ κάμπτειν* "to take rest," cf. also ε 453. The phrase is common in tragedy.

120. See on Ζ 61.

125. When Gelon demanded the command of the Greek army from the embassy who had come to ask his help against the Persians, Syagros the Spartan envoy replied "*ἦ κε μέγ' οἰμώξειεν ὁ Πελοπίδης Ἀγαμέμνων, πυθόμενος Σπαρτιήτας τὴν ἡγεμονίην ἀπαραιρῆσθαι ὑπὸ Γέλωνός τε καὶ Συρηκοσίων.*" This is evidently an adaptation of the present line, and is an interesting proof of the date to which the consciousness survived that a short vowel, at least before a liquid, could be lengthened by the ictus alone. For the visit of Nestor to Peleus, when enlisting the Greek army, see Λ 765 *sqq*.

127. Zenod. appears to have read *ὅς*

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πάντων Ἀργείων ἐρέων γενεήν τε τόκον τε.
τοὺς νῦν εἰ πτώσσοντας ὑφ' Ἕκτορι πάντας ἀκούσαι,
πολλά κεν ἀθανάτοισι φίλας ἀνὰ χεῖρας ἀείραι
θυμὸν ἀπὸ μελέων δῦναι δόμον Ἄιδος εἴσω.
αἲ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἄπολλον,
ἡβῷμ', ὡς ὅτ' ἐπ' ὠκυρόῳ Κελάδοντι μάχοντο
ἀγρόμενοι Πύλιοί τε καὶ Ἀρκάδες ἐγχεσίμωροι,
Φειᾶς πὰρ τείχεσσιν, Ἰαρδάνου ἀμφὶ ῥέεθρα.
τοῖσι δ' Ἐρευθαλίων πρόμος ἵστατο, ἰσόθεος φώς,
τεύχε' ἔχων ὤμοισιν Ἀρηιθόοιο ἄνακτος,
δίου Ἀρηιθόου, τὸν ἐπίκλησιν κορυνήτην
ἄνδρες κίκλησκον καλλίζωνοί τε γυναῖκες,
οὕνεκ' ἄρ' οὐ τόξοισι μαχέσκετο δουρί τε μακρῷ,
ἀλλὰ σιδηρείῃ κορύνῃ ῥήγνυσκε φάλαγγας.
τὸν Λυκόοργος ἔπεφνε δόλῳ, οὔ τι κράτεΐ γε,
στεινωπῷ ἐν ὁδῷ, ὅθ' ἄρ' οὐ κορύνη οἱ ὄλεθρον

ποτε μειρόμενος μεγάλ' ἔστενε, taking *μειρόμενος* as "being parted from his son." But, as Didymos points out, such a sense of *μείρεσθαι* is not Homeric. The reading, if admissible, would have the advantage of avoiding the awkward repetition of *εἰρόμενος . . . ἐρέων*, but would lose the essential contrast between *οἰμώξειε* and *ἐγήθεε* (see Ludwich, i. 275; Aristonikos on I 616).

128. **τόκον**, "birth," *i.e.* parentage: apparently a more special term than *γενεή*, family. The word recurs in this phrase again in O 141, *ο* 175, and in both it may have the same meaning, though there is a possible alternative, "offspring." This does not suit the present passage, though the Scholiasts put it forward (*πατέρα καὶ παῖδα*, Schol. A), and it was the prevalent meaning in later Greek (*e.g.* *Οἰδίπου τόκος*, Aesch. *Sept.* 372, 407). The only remaining instances of the word in Homer are T 119, P 5, both times in the physical sense of "childbearing." Cf. Υ 203, *ἴδμεν δ' ἀλλήλων γενεήν, ἴδμεν τε τοκῆας.*

129. This is the only case in Homer of the construction of *ἀκούειν* with acc. and participle, so common in later Greek. *πεύθομαι* is used in the same way only in *δ* 732.

130. In his "corrected commentaries" (*ἐν τοῖς ἐξητασμένοις*, see Ludwich i. 19, Lehrs p. 22) Ar. read *βαρείας χεῖρας*, "hands heavy with age."

135. This passage can hardly be reconciled with geographical facts. *Φειά* is no doubt the same as *Φειαί* (*ο* 297) in Elis; but there is nothing known of a Keladon or Iardanos anywhere near that town, nor, it would seem, are there any rivers that could correspond. Strabo wrote *Ἀκίδοντι* for *Κελάδοντι*, *Χάας* for *Φειᾶς*. Pausanias, v. 5, 9, identifies the Iardanos with the Akidas, on the authority of "a certain Ephesian." Ar. took *κελάδοντι* as an attribute of the Iardanos. The authorities and their various elucidations will be found in Ebeling's Lexicon, *s.v.* *Κελάδων*; it is clear that nothing short of the excision of 135 as copied from *γ* 292 with a reminiscence of *ο* 297 (Christ), or a general assertion of an interpolator's incapacity (Köchly), will obviate the inconsistency. The cicerones of Olympia identified one of the scenes on the chest of Kypselos with this battle (Paus. v. 18, 6).

142. This Lykurgos is included in the list of early Arkadian kings given by Pausanias (viii. 4, 10), who further mentions the "narrow way" which was pointed out as the scene of the death of Areithoos, and was even adorned with his tomb (viii. 11, 4). This is no doubt however founded upon the Epic, rather than upon genuine local tradition. The *στεινωπὸς ὁδός* evidently implies a pass so narrow as not to allow the *κορυνήτης* room to swing his club.

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χραῖσμε σιδηρείη· πρὶν γὰρ Λυκόοργος ὑποφθὰς
δουρὶ μέσον περόνησεν, ὁ δ' ὕπτιος οὔδει ἐρείσθη·
τεύχεα δ' ἐξενάριξε, τά οἱ πόρε χάλκεος Ἄρης.
καὶ τὰ μὲν αὐτὸς ἔπειτα φόρει μετὰ μῶλον Ἄρηος·
αὐτὰρ ἐπεὶ Λυκόοργος ἐνὶ μεγάροισιν ἐγήρα,
δῶκε δ' Ἐρευθαλίωνι φίλῳ θεράποντι φορῆναι.
τοῦ ὅ γε τεύχε' ἔχων προκαλίζετο πάντας ἀρίστους·
οἱ δὲ μάλ' ἐτρόμεον καὶ ἐδείδισαν οὐδέ τις ἔτλη·
ἀλλ' ἐμὲ θυμὸς ἀνῆκε πολυτλήμων πολεμίζειν
θάρσει ᾧ, γενεῇ δὲ νεώτατος ἔσκον ἁπάντων.
καὶ μαχόμην οἱ ἐγώ, δῶκεν δέ μοι εὖχος Ἀθήνη.
τὸν δὴ μήκιστον καὶ κάρτιστον κτάνον ἄνδρα·
πολλὸς γάρ τις ἔκειτο παρήορος ἔνθα καὶ ἔνθα.
εἴθ' ὣς ἡβώοιμι, βίη δέ μοι ἔμπεδος εἴη·
τῷ κε τάχ' ἀντήσειε μάχης κορυθαιόλος Ἕκτωρ.
ὑμέων δ' οἵ περ ἔασιν ἀριστῆες Παναχαιῶν,
οὐδ' οἱ προφρονέως μέμαθ' Ἕκτορος ἀντίον ἐλθεῖν."

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149. It is clear that if the now aged Nestor took the armour in question in his early youth (153) from the man who had it from Lykurgos in *his* old age, the Areithoos from whom Lykurgos took it cannot by any reasonable chronology have left a son young enough to be fighting in the tenth year of the siege of Troy; yet in l. 10 this would seem to be implied. Moreover the Areithoos of l. 8 lived in Arne in Boeotia, whereas Areithoos here seems to be an Arkadian. The only way in which the two passages can be brought into harmony is by supposing that ὅν in l. 9 refers to "King Areithoos" of the line above, so that "Areithoos the Mace-man" had a son, "King Areithoos," who, we must suppose, migrated from Arkadia to Boeotia; and that Menesthios is grandson of Areithoos I. and son of Areithoos II. This explanation is however very forced, and leads rather to the conclusion that the author of the present passage was as vague about his legendary history as about his geography. We shall elsewhere (Λ 670) see reasons for believing that a speech by Nestor about his youthful prowess offered a convenient opportunity for later interpolation.

153. **ᾧ**, *i.e.* in *my* hardihood: see Α 393. This is obviously better than the two ways in which ᾡ can be taken to be the pronoun of the third person: (1) to fight against his bravery; (2) in the courage *of it*, viz. of my spirit. No parallel can be adduced for either of these; for (1) the nearest is the use of βίη in the sense of "a strong man," for (2) the use of the quasi-personal epithet μεγαλήτωρ with θυμός. Zenod. is said to have read θάρσει ἐμῷ, but to judge from his usual practice this is probably a mistake, and means that he explained θάρσει ᾧ to *mean* θάρσει ἐμῷ.

156. **παρήορος** seems to mean "sprawling," having passed through the sense of "dangling loosely" from that of "hung on at the side," which we have in the case of the trace-horse. Cf. Aesch. *Prom.* 363, ἀχρεῖον καὶ παράορον δέμας. So in Ψ 603 it means "loose, uncontrolled," in mind. For **πολλός** in the sense of "big" cf. Α 307, Ψ 245, Σ 493, etc.: μέγας καὶ πολλὸς ἐγένεο, Herod. 7, 14; πολλὴ μὲν ἐν βροτοῖσι . . . Κύπρις, Eur. *Hippol.* 1, cf. 443; and often. The combination πολλός τις is common in Herod., but is not elsewhere found in Homer.

160. With this use of **οἱ** of the second person cf. Τ 324, ὁ δέ . . . πολεμίζω. The use does not seem natural to us, and is made even less so by ἔασιν in the previous line, where we should have looked for ἐστέ.

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ὣς νείκεσσ' ὁ γέρων, οἱ δ' ἐννέα πάντες ἀνέσταν.
ὦρτο πολὺ πρῶτος μὲν ἄναξ ἀνδρῶν Ἀγαμέμνων,
τῷ δ' ἐπὶ Τυδεΐδης ὦρτο κρατερὸς Διομήδης,
τοῖσι δ' ἐπ' Αἴαντες θοῦριν ἐπιειμένοι ἀλκήν,
τοῖσι δ' ἐπ' Ἰδομενεὺς καὶ ὀπάων Ἰδομενῆος
Μηριόνης, ἀτάλαντος Ἐνυαλίῳ ἀνδρειφόντῃ,
τοῖσι δ' ἐπ' Εὐρύπυλος, Εὐαίμονος ἀγλαὸς υἱός,
ἂν δὲ Θόας Ἀνδραιμονίδης καὶ δῖος Ὀδυσσεύς·
πάντες ἄρ' οἵ γ' ἔθελον πολεμίζειν Ἕκτορι δίῳ.
τοῖς δ' αὖτις μετέειπε Γερήνιος ἱππότα Νέστωρ·
"κλήρῳ νῦν πεπάλασθε διαμπερές, ὅς κε λάχῃσιν·
οὗτος γὰρ δὴ ὀνήσει ἐυκνήμιδας Ἀχαιούς,
καὶ δ' αὐτὸς ὃν θυμὸν ὀνήσεται, αἴ κε φύγῃσιν
δηΐου ἐκ πολέμοιο καὶ αἰνῆς δηιοτῆτος."
ὣς ἔφαθ', οἱ δὲ κλῆρον ἐσημήναντο ἕκαστος,
ἐν δ' ἔβαλον κυνέῃ Ἀγαμέμνονος Ἀτρεΐδαο.
λαοὶ δ' ἠρήσαντο, θεοῖσι δὲ χεῖρας ἀνέσχον·
ὧδε δέ τις εἴπεσκεν ἰδὼν εἰς οὐρανὸν εὐρύν·
"Ζεῦ πάτερ, ἢ Αἴαντα λαχεῖν ἢ Τυδέος υἱὸν
ἢ αὐτὸν βασιλῆα πολυχρύσοιο Μυκήνης."
ὣς ἄρ' ἔφαν, πάλλεν δὲ Γερήνιος ἱππότα Νέστωρ,
ἐκ δ' ἔθορε κλῆρος κυνέης, ὃν ἄρ' ἤθελον αὐτοί,
Αἴαντος. κῆρυξ δὲ φέρων ἀν' ὅμιλον ἁπάντῃ
δεῖξ' ἐνδέξια πᾶσιν ἀριστήεσσιν Ἀχαιῶν·
οἱ δ' οὐ γιγνώσκοντες ἀπηνήναντο ἕκαστος.

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171. The form **πεπάλασθε** (and *πεπαλάσθαι* in ι 331) can hardly be right. If they are derived from *παλάσσω* to scatter, sprinkle, the form should be *πεπάλαχθε*, which was read by some here, but expressly repudiated by Aristarchos. There is no other instance of the use of *παλάσσομαι* to mean "drawing lots"; whereas *πάλλομαι* does occur in that sense (O 191, Ω 400), and has a reduplicated aor. *ἀμπεπαλών*. We should therefore read *πεπάλεσθε* here and *πεπαλέσθαι* in ι with Döderlein and Nauck; unless indeed we are prepared to follow Ahrens in regarding the text-form as an aorist with an *α-* stem, on the analogy of *εἶπα*, *ἤνεικα*, which certainly seems insufficient. **ὅς κε λάχῃσιν** looks like the use of *ὅς* to introduce an indirect question. But this is against all the history and use of the pronoun: the sentence really means, not "draw lots to see who shall be chosen," but "draw lots (for one man), and he shall be chosen." Practically of course the meaning is the same, as the idea of a question is inherent in the drawing of lots; but theoretically the distinction must be carefully observed. Cf. B 365 (Delbrück, *Etym. Forsch.* i. 41).

177. See Γ 318: the same variant *θεοῖς*, *ἰδέ* occurs here also.

179. On the form of the prayer see B 413, Γ 285.

184. **ἐνδέξια**, A 597. Some have seen in the use of the word an allusion to the sacred nature of an appeal by lot; but it may be no more than a graphic touch. It is evident that the marking in 175 did not imply any writing, as no one understands any mark but his own.

ἀλλ' ὅτε δὴ τὸν ἵκανε φέρων ἀν' ὅμιλον ἁπάντῃ,
ὅς μιν ἐπιγράψας κυνέῃ βάλε, φαίδιμος Αἴας,
ἦ τοι ὑπέσχεθε χεῖρ', ὁ δ' ἄρ' ἔμβαλεν ἄγχι παραστάς,
γνῶ δὲ κλήρου σῆμα ἰδών, γήθησε δὲ θυμῷ.
τὸν μὲν πὰρ πόδ' ἑὸν χαμάδις βάλε φώνησέν τε·
"ὦ φίλοι, ἦ τοι κλῆρος ἐμός, χαίρω δὲ καὶ αὐτὸς
θυμῷ, ἐπεὶ δοκέω νικησέμεν Ἕκτορα δῖον.
ἀλλ' ἄγετ', ὄφρ' ἂν ἐγὼ πολεμήια τεύχεα δύω,
τόφρ' ὑμεῖς εὔχεσθε Διὶ Κρονίωνι ἄνακτι
σιγῇ ἐφ' ὑμείων, ἵνα μὴ Τρῶές γε πύθωνται,
ἠὲ καὶ ἀμφαδίην, ἐπεὶ οὔ τινα δείδιμεν ἔμπης·
οὐ γάρ τίς με βίῃ γε ἑκὼν ἀέκοντα δίηται,
οὐδέ τι ἰδρείῃ, ἐπεὶ οὐδ' ἐμὲ νήιδά γ' οὕτως
ἔλπομαι ἐν Σαλαμῖνι γενέσθαι τε τραφέμεν τε."
ὣς ἔφαθ', οἱ δ' εὔχοντο Διὶ Κρονίωνι ἄνακτι·
ὧδε δέ τις εἴπεσκεν ἰδὼν εἰς οὐρανὸν εὐρύν·
"Ζεῦ πάτερ, Ἴδηθεν μεδέων, κύδιστε μέγιστε,
δὸς νίκην Αἴαντι καὶ ἀγλαὸν εὖχος ἀρέσθαι·
εἰ δὲ καὶ Ἕκτορά περ φιλέεις καὶ κήδεαι αὐτοῦ,
ἴσην ἀμφοτέροισι βίην καὶ κῦδος ὄπασσον."
ὣς ἄρ' ἔφαν, Αἴας δὲ κορύσσετο νώροπι χαλκῷ.
αὐτὰρ ἐπεὶ δὴ πάντα περὶ χροῒ ἕσσατο τεύχεα,

186-9. Observe the rapid changes of subject in these lines: **ἵκανε**, the herald; **βάλε** and **ὑπέσχεθε**, Aias; **ἔμβαλεν**, the herald; **γνῶ**, Aias.

192. **δοκέω**, to think, with infin., seems to occur only here in Homer; but σ 382 shews the transitional stage, "to seem to oneself." **δύω** in the next line is of course an aorist.

195. **ἐφ' ὑμείων**, as T 255 *ἐπ' αὐτόφιν εἵατο σιγῇ*. The idea seems to be, "Do not let the Trojans hear your words, lest they may endeavour to counteract your petitions by prayers of their own"; this he immediately revokes by the **καί** in 196, virtually = "nay." There was a widely-spread primitive idea that every local or national god could be approached only by a particular form of words, which was therefore carefully concealed from an enemy. Thus the title by which the god of Rome was to be addressed was concealed, as a state-secret of the highest importance. 195-199 were athetized by Zenod., Aristophanes, and Ar. on the ground that "they are not consistent in the character of Aias, and that he raises objections to himself (*ἀνθυποφέρει ἑαυτῷ*) absurdly"; a judgment which does not commend itself.

197. For **ἑκών** Ar. read *ἑλών*; but *ἑκών* and *ἀέκων* are sometimes joined more from a desire to emphasizing the second than in strict logic; the phrase indeed may fairly be compared to *αἰνόθεν αἰνῶς* and *οἰόθεν οἶος*. The collocation recurs in a somewhat different sense, Δ 43: cf. *οὐκ ἐθέλων ἐθελούσῃ*, ε 155, and γ 272, Aesch. P. V. 19, etc., for somewhat similar reduplications. For the subj. **δίηται** cf. the instances in H. G. § 276 *a*.

198. **ἰδρείῃ** as Π 359, *ἰδρείῃ πολέμοιο*. Aristophanes seems to have read *οὐδὲ μὲν ἰδ.* The best MSS. give *οὐδέ τ' ἀιδρείῃ*. **οὕτως**, Döderlein conj. *αὕτως*, which is certainly more Homeric, "a mere dolt."

199. For **τραφέμεν**, intrans., B 661. **ἔλπομαι**, ironical, precisely as we say "I hope I am not so stupid."

207. For **τεύχεα** the MSS. give *τεύχη*

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σεύατ' ἔπειθ' οἷός τε πελώριος ἔρχεται Ἄρης,
ὅς τ' εἶσιν πόλεμόνδε μετ' ἀνέρας, οὕς τε Κρονίων
θυμοβόρου ἔριδος μένεϊ ξυνέηκε μάχεσθαι·
τοῖος ἄρ' Αἴας ὦρτο πελώριος, ἕρκος Ἀχαιῶν,
μειδιόων βλοσυροῖσι προσώπασι, νέρθε δὲ ποσσὶν
ἤιε μακρὰ βιβάς, κραδάων δολιχόσκιον ἔγχος.
τὸν δὲ καὶ Ἀργεῖοι μὲν ἐγήθεον εἰσορόωντες,
Τρῶας δὲ τρόμος αἰνὸς ὑπήλυθε γυῖα ἕκαστον,
Ἕκτορί τ' αὐτῷ θυμὸς ἐνὶ στήθεσσι πάτασσεν·
ἀλλ' οὔ πως ἔτι εἶχεν ὑποτρέσαι οὐδ' ἀναδῦναι
ἂψ λαῶν ἐς ὅμιλον, ἐπεὶ προκαλέσσατο χάρμῃ.
Αἴας δ' ἐγγύθεν ἦλθε φέρων σάκος ἠύτε πύργον,
χάλκεον ἑπταβόειον, ὅ οἱ Τυχίος κάμε τεύχων,
σκυτοτόμων ὄχ' ἄριστος, Ὕλῃ ἔνι οἰκία ναίων·
ὅς οἱ ἐποίησεν σάκος αἰόλον ἑπταβόειον
ταύρων ζατρεφέων, ἐπὶ δ' ὄγδοον ἤλασε χαλκόν.
τὸ πρόσθε στέρνοιο φέρων Τελαμώνιος Αἴας

(A has εα written over η). Elsewhere they vary between the two forms, but εα is most in accordance with the tradition. (La Roche, H. U. 14, 6.)

212. **βλοσυροῖσι**, "fierce," a sort of *oxymoron* with *μειδιόων*, like *δακρυόεν γελάσασα*, Z 484. Curtius and others explain *βλοσυρός* as "big, burly," deriving it directly from √*βλαθ* = *vardh* to grow, cf. *βλωθρός* "tall" (*Gr. Et.* no. 658). But "fierce" is the universal meaning of the word elsewhere in Homer (O 608, Λ 36) and Hesiod (*Scut. Her.* 147, 175, 250), and generally in later Greek. Plato however uses it to mean "burly," "bluff." In **προσώπασι** Fick would see a relic of a genuine Aeolism, *πρὸς ὄππασι*: but "smiling *at* his eyes" would be a strange expression, and Fick does not suggest any other interpretation. *προσώπατα* occurs σ 192. **νέρθε**, as opposed to the face. So we have *πόδες καὶ χεῖρες ὕπερθεν*.

214. **μέν**, so Ar.: MSS. *μέγ'*. There is little to choose between the two.

219. The "tower-like" shield of Aias is his constant attribute: it is the favourite type of the coins of his island of Salamis, and his son Eurysakes is named from it. Cf. Λ 526. The description, *ἠύτε πύργος*, seems to suggest that, instead of being round or oval, it was oblong, like the *scutum* of the Roman legionary. This shape was not known in classical Greece, but it is attested for the prae-Dorian times by the representations of warriors on the archaic intaglios found by Dr. Schliemann at Mycenae (see J. H. S. iv. 283).

220. **χάλκεον ἑπταβόειον**, explained in 223. The seven layers of hide were probably fastened on to a wooden frame; the layer of metal was nailed on the top of them. Observe the obvious allusion in *Τυχίος . . . τεύχων*, and cf. **Τέκτων** *Ἁρμονίδης* E 59; and for the use of **κάμε**, B 101.

221. **Ὕλῃ**, in Boeotia, B 500, where the first syllable is long (*in arsi*), E 708. It has been suggested that this may be the town of the same name in Cyprus; but Homer never shews such knowledge of distant countries as would be implied in his naming a mere artificer in Cyprus. Kinyras, the only Cyprian he mentions by name, was, as we know, a legendary and semi-divine character there (Λ 20); so that the breastplate which he gives to Agamemnon is another matter.

222. **αἰόλον**, "sparkling" with the light upon the metal surface. This is the only tenable meaning of the word; Buttmann's explanation "easily moved" (*Lexil.* p. 65) is in the last resource based upon a mistaken notion as to the *μίτρη* (see E 707). "Agile" is the last epithet to be applied to this shield of Aias.

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στῆ ῥα μάλ' Ἕκτορος ἐγγύς, ἀπειλήσας δὲ προσηύδα·
"Ἕκτορ, νῦν μὲν δὴ σάφα εἴσεαι οἰόθεν οἶος,
οἷοι καὶ Δαναοῖσιν ἀριστῆες μετέασιν,
καὶ μετ' Ἀχιλλῆα ῥηξήνορα θυμολέοντα.
ἀλλ' ὁ μὲν ἐν νήεσσι κορωνίσι ποντοπόροισιν
κεῖτ' ἀπομηνίσας Ἀγαμέμνονι ποιμένι λαῶν·
ἡμεῖς δ' εἰμὲν τοῖοι, οἳ ἂν σέθεν ἀντιάσαιμεν,
καὶ πολέες. ἀλλ' ἄρχε μάχης ἠδὲ πτολέμοιο."
τὸν δ' αὖτε προσέειπε μέγας κορυθαίολος Ἕκτωρ·
"Αἶαν διογενὲς Τελαμώνιε, κοίρανε λαῶν,
μή τί μευ ἠύτε παιδὸς ἀφαυροῦ πειρήτιζε
ἠὲ γυναικός, ἣ οὐκ οἶδεν πολεμήια ἔργα·
αὐτὰρ ἐγὼν εὖ οἶδα μάχας τ' ἀνδροκτασίας τε·
οἶδ' ἐπὶ δεξιά, οἶδ' ἐπ' ἀριστερὰ νωμῆσαι βῶν
ἀζαλέην, τό μοί ἐστι ταλαύρινον πολεμίζειν·

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226. **οἰόθεν οἶος**, "man to man" (as 39), by experience in single combat; an ironical repetition of Hector's own words.

230. **ἀπομηνίσας**, giving his wrath full vent; see on B 772.

231. **τοῖοι οἵ**, cf. P 164; the *οἵ* is epexegetic of *τοῖοι*, not correlative; we might have had *τοῖοι ἀντιάσαι*, as in *β* 60. Heyne and others would reject 229-232, with little reason. Indeed the last line is evidently alluded to in 235.

235. The usual course in a single combat was to draw lots for the first cast; see Γ 324-5. Aias, in telling Hector to begin, assumes a certain superiority, as though condescending to give his enemy every advantage, as in the old story, "Messieurs les Anglais, tirez les premiers." Similarly in Φ 440 Poseidon, as the older and wiser, tells Apollo to take the first shot. This is why Hector feels himself treated like a child. **πειρήτιζε**, *i.e.* try if you can frighten me: cf. Υ 200.

238. The form **βῶν** is unique. It has been supposed to be a contraction for *βοείην*, but this is quite incredible, and is not supported by the analogy of *βώσαντι* in M 337. It is the accusative of *βοῦς*, which is twice used to mean "a shield" simply (*τυκτῇσι βόεσσί* M 105, *βόας αὔας* M 137). The exact form of the word is however doubtful. There was a variant *βῶ* for *βόα*, but as the Homeric form must have been *βόϝα* this does not deserve much consideration. Aristophanes read *βοῦν*. We have however some (very slight) testimony indicating that *βῶς* was a form in actual use, in Hesych., *βῶν· ἀσπίδα, Ἀργεῖοι*: and Priscian, vi. 69, "et Aeolis et Doris *βῶς* dicunt pro *βούς*," cf. Lat. *bōs*, and Aeol. *ὦν* for *οὖν*. Hinrichs (*Hom. El.* p. 98) thinks that *βῶν* may represent *βοϝ-ν*, but J. Schmidt has pointed out that it may be a very ancient form answering exactly to the Skt. *gām*, acc. of *gaus*. (see H. G. § 97).

239. The sense of **ταλαύρινον** and the construction of **τό** both admit of doubt, and hence several alternative explanations of this line have been offered. The common solution (that of Aristarchos) is that **τὸ** is the relative agreeing in sense with *βῶν*, as though *σάκος* had been used instead: just as we have *τό* following *αἰχμή* in A 238; cf. also Φ 167, *μ* 74. Then *ταλαύρινον* will mean "of tough hide," from *ταλα(ϝ)ος* enduring, and the translation will be "which is a sturdy weapon for me to fight with." The title of Ares, *ταλαύρινος πολεμιστής* (E 289, etc.) will then mean "the warrior with shield of sturdy hide." This is possible in itself; but as the adjective recurs only in these phrases, it is hardly possible here to separte *ταλ.* from *πολεμίζειν*. If these two then be joined, we may take *τό* either as an acc., "therefore it is in my power," or as a nominative representing the whole of the preceding sentence, "that is to me." With the last alternative again we may either take *ταλαύρινος* in the sense given above, "that is to me (in my eyes) to fight as

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οἶδα δ' ἐπαΐξαι μόθον ἵππων ὠκειάων,
οἶδα δ' ἐνὶ σταδίῃ δηΐῳ μέλπεσθαι Ἄρηι.
ἀλλ' οὐ γάρ σ' ἐθέλω βαλέειν τοιοῦτον ἐόντα
λάθρῃ ὀπιπεύσας, ἀλλ' ἀμφαδόν, αἴ κε τύχωμι."
ἦ ῥα καὶ ἀμπεπαλὼν προΐει δολιχόσκιον ἔγχος,
καὶ βάλεν Αἴαντος δεινὸν σάκος ἑπταβόειον
ἀκρότατον κατὰ χαλκόν, ὃς ὄγδοος ἦεν ἐπ' αὐτῷ.
ἓξ δὲ διὰ πτύχας ἦλθε δαΐζων χαλκὸς ἀτειρής,
ἐν τῇ δ' ἑβδομάτῃ ῥινῷ σχέτο. δεύτερος αὖτε
Αἴας διογενὴς προΐει δολιχόσκιον ἔγχος,
καὶ βάλε Πριαμίδαο κατ' ἀσπίδα πάντοσ' ἐίσην.
διὰ μὲν ἀσπίδος ἦλθε φαεινῆς ὄβριμον ἔγχος,
καὶ διὰ θώρηκος πολυδαιδάλου ἠρήρειστο·
ἀντικρὺς δὲ παραὶ λαπάρην διάμησε χιτῶνα
ἔγχος· ὁ δ' ἐκλίνθη καὶ ἀλεύατο κῆρα μέλαιναν.
τὼ δ' ἐκσπασσαμένω δολίχ' ἔγχεα χερσὶν ἅμ' ἄμφω
σύν ῥ' ἔπεσον λείουσιν ἐοικότες ὠμοφάγοισιν
ἢ συσὶ κάπροισιν, τῶν τε σθένος οὐκ ἀλαπαδνόν.
Πριαμίδης μὲν ἔπειτα μέσον σάκος οὔτασε δουρί,
οὐδ' ἔρρηξεν χαλκός, ἀνεγνάμφθη δέ οἱ αἰχμή·

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a warrior with shield of sturdy hide"; or we may derive the adjective directly from root τ(α)λα, and divide it ταλα-ϝρινο-ς, "shield-*bearing*"; "that is what I call fighting as a shield-bearer." And this appears to be the best explanation (so Hentze). It still remains a question whether ταλαύρινον is masculine, in a construction of accusative with infin., or a neuter used adverbially. The phrase ταλαύρινος πολεμιστής appears to be in favour of the former alternative.

240. **ἐπαΐξαι**, to charge, as ἐπαΐξασκε κατὰ μόθον Σ 159, Ἕκτορ ἐπαΐσσων Ψ 64. Fighting in the chariot is here opposed to σταδίῃ, battle on foot.

241. **μέλπεσθαι**, to dance the war-dance to Ares. So when Meriones "dodges" to avoid a spear, Aineias calls him an ὀρχηστής, Π 617. The allusion is evidently to the primitive war-dances in which all savage peoples delight, the warriors going through a whole battle-scene in dumb-show. Hector means, "I can dance the war-dance not only in mimicry at a feast of Ares, but in grim reality on the battle-field." The custom, as we know, survived till historical times in Greece, under the name of πυρρίχη.

242. Hector breaks off, that he may not be suspected of talking only to gain time and spy out a weak spot. As Hentze remarks, οὐ γὰρ . . . τύχωμι is really a parenthesis between ἀλλά and the act of throwing, which forms a practical "principal sentence." Cf. Φ 487-489.

244. A large part of the description of the fight is told in the same words as the duel between Paris and Menelaos: 244 = Γ 355, 250-4 = Γ 356-360, 256-7 = Ε 782-3, 259 = Γ 348, 264-5 = Φ 403-4.

247. **διά**, in the sense of "passing through and out of," regularly takes the gen. (see H. G. § 216); here, where the idea "out of" is not in place, it has the acc.

255. **ἐκσπασσαμένω**, *i.e.* out of the shields in which they were fixed. Some of the old critics seem to have held that ἔγχεα must here mean ξίφη, in order to give the participle its usual meaning, "drawing" a sword. It was probably on this ground that Zenod. rejected 255-257 (and probably 258).

259. The reading of the MSS. here, as in Γ 348 (*q. v.*), is χαλκόν.

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Αἴας δ' ἀσπίδα νύξεν ἐπάλμενος, ἡ δὲ διαπρὸ
ἤλυθεν ἐγχείη, στυφέλιξε δέ μιν μεμαῶτα,
τμήδην δ' αὐχέν' ἐπῆλθε, μέλαν δ' ἀνεκήκιεν αἷμα.
ἀλλ' οὐδ' ὧς ἀπέληγε μάχης κορυθαίολος Ἕκτωρ,
ἀλλ' ἀναχασσάμενος λίθον εἵλετο χειρὶ παχείῃ
κείμενον ἐν πεδίῳ μέλανα, τρηχύν τε μέγαν τε·
τῷ βάλεν Αἴαντος δεινὸν σάκος ἑπταβόειον
μέσσον ἐπομφάλιον, περιήχησεν δ' ἄρα χαλκός.
δεύτερος αὖτ' Αἴας πολὺ μείζονα λᾶαν ἀείρας
ἧκ' ἐπιδινήσας, ἐπέρεισε δὲ ἶν' ἀπέλεθρον,
εἴσω δ' ἀσπίδ' ἔαξε βαλὼν μυλοειδέι πέτρῳ,
βλάψε δέ οἱ φίλα γούναθ'· ὁ δ' ὕπτιος ἐξετανύσθη
ἀσπίδ' ἐνιχριμφθείς· τὸν δ' αἶψ' ὤρθωσεν Ἀπόλλων.
καί νύ κε δὴ ξιφέεσσ' αὐτοσχεδὸν οὐτάζοντο,
εἰ μὴ κήρυκες, Διὸς ἄγγελοι ἠδὲ καὶ ἀνδρῶν,
ἦλθον, ὁ μὲν Τρώων, ὁ δ' Ἀχαιῶν χαλκοχιτώνων,
Ταλθύβιός τε καὶ Ἰδαῖος, πεπνυμένω ἄμφω.
μέσσῳ δ' ἀμφοτέρων σκῆπτρα σχέθον, εἶπέ τε μῦθον
κῆρυξ Ἰδαῖος, πεπνυμένα μήδεα εἰδώς·
" μηκέτι, παῖδε φίλω, πολεμίζετε μηδὲ μάχεσθον·
ἀμφοτέρω γὰρ σφῶι φιλεῖ νεφεληγερέτα Ζεύς,
ἄμφω δ' αἰχμητά· τό γε δὴ καὶ ἴδμεν ἅπαντες.
νὺξ δ' ἤδη τελέθει· ἀγαθὸν καὶ νυκτὶ πιθέσθαι."
τὸν δ' ἀπαμειβόμενος προσέφη Τελαμώνιος Αἴας·
" Ἰδαῖ', Ἕκτορα ταῦτα κελεύετε μυθήσασθαι·
αὐτὸς γὰρ χάρμῃ προκαλέσσατο πάντας ἀρίστους·
ἀρχέτω· αὐτὰρ ἐγὼ μάλα πείσομαι, ᾗ περ ἂν οὗτος."
τὸν δ' αὖτε προσέειπε μέγας κορυθαίολος Ἕκτωρ·
" Αἶαν, ἐπεί τοι δῶκε θεὸς μέγεθός τε βίην τε

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267. **ἐπομφάλιον**, *ἐπὶ τῷ ὀμφαλῷ*. See note on *μεταμάζιον*, E 19.

269. **ἶν' ἀπέλεθρον**, see E 245. **ἐπέρεισε**, E 856. Here it seems to mean "pressed into the spear immeasurable strength."

270. **μυλοειδέι**, like the upper stone of the ancient quern or handmill, such as is turned by the maids in *η* 104, etc. So *μυλάκεσσι*, M 161.

272. **ἀσπίδ' ἐνιχριμφθείς**, so Ar.: MSS. *ἀσπίδι ἐγχριμφθείς*. This word seems to mean "pressed into" his shield by the force of the blow, which drives the shield hard upon him. Apollo is watching the fight from the oak-tree, l. 60.

273. **οὐτάζοντο**, the imperf. means "they would have been *for* wounding each other."

275. Observe the "chiastic" arrangement, *Τρώων — Ἀχαιῶν*, *Ταλθύβιος — Ἰδαῖος*.

277. **σχέθον**, Bentley *σχέθε*, on account of the *F* of *Fεῖπε*. So also Christ.

286. **ᾗ περ ἂν οὗτος**, supply *ἄρξῃ*.

288. The combat has been *ἐξ ἔριδος* only, a mere trial of skill. Thus Hector means, "Since you have proved yourself a match for me, we need go no

καὶ πινυτήν, περὶ δ' ἔγχει Ἀχαιῶν φέρτατός ἐσσι,
νῦν μὲν παυσώμεσθα μάχης καὶ δηιοτῆτος
σήμερον· ὕστερον αὖτε μαχησόμεθ', εἰς ὅ κε δαίμων
ἄμμε διακρίνῃ, δώῃ δ' ἑτέροισί γε νίκην·
νὺξ δ' ἤδη τελέθει· ἀγαθὸν καὶ νυκτὶ πιθέσθαι·
ὡς σύ τ' εὐφρήνῃς πάντας παρὰ νηυσὶν Ἀχαιούς,
σούς τε μάλιστα ἔτας καὶ ἑταίρους, οἵ τοι ἔασιν·
αὐτὰρ ἐγὼ κατὰ ἄστυ μέγα Πριάμοιο ἄνακτος
Τρῶας εὐφρανέω καὶ Τρῳάδας ἑλκεσιπέπλους,
αἵ τέ μοι εὐχόμεναι θεῖον δύσονται ἀγῶνα.
δῶρα δ' ἄγ' ἀλλήλοισι περικλυτὰ δώομεν ἄμφω,
ὄφρα τις ὧδ' εἴπῃσιν Ἀχαιῶν τε Τρώων τε·
'ἠμὲν ἐμαρνάσθην ἔριδος πέρι θυμοβόροιο,
ἠδ' αὖτ' ἐν φιλότητι διέτμαγεν ἀρθμήσαντε.'"
ὣς ἄρα φωνήσας δῶκε ξίφος ἀργυρόηλον
σὺν κολεῷ τε φέρων καὶ ἐυτμήτῳ τελαμῶνι·
Αἴας δὲ ζωστῆρα δίδου φοίνικι φαεινόν.
τὼ δὲ διακρινθέντε ὁ μὲν μετὰ λαὸν Ἀχαιῶν
ἤι', ὁ δ' ἐς Τρώων ὅμαδον κίε. τοὶ δὲ χάρησαν,
ὡς εἶδον ζωόν τε καὶ ἀρτεμέα προσιόντα,
Αἴαντος προφυγόντα μένος καὶ χεῖρας ἀάπτους·

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further." This chivalrous acknowledgment of an enemy's prowess is rare in Homer, and recalls rather the stories of mediaeval knighthood.

289. **περί**, "exceedingly."

291-2 are no doubt interpolated here from 377-8, where they are quite in place. **ἑτέροισι** evidently implies a general combat between the two armies, and is not consistent with the single combat, which is never put forward as intended to have any decisive result upon the course of the war. Nor is there, either before or afterwards, any suggestion that the duel is to be renewed. 293 also was justly athetized by Aristarchos, as a weak repetition from 282. The speech runs quite smoothly when the three lines are omitted.

294. **ὡς σύ τε**, as though a second clause with *καὶ ἐγώ* subordinate to *ὡς* were to be added; instead of which we have in 296 an independent sentence with the fut. in place of the subj.

295. Athetized by Ar. on the ground that by the special reference to *ἔται* (cf. Z 239) and *ἑταῖροι* it unduly limits the more general *πάντας Ἀχαιούς*.

298. **μοι** seems to be a *dativus ethicus* belonging to the whole sentence, "on my account." **εὐχόμεναι**, with thanksgivings; so *εὐχωλαί*, ν 357. **θεῖον ἀγῶνα**, the holy assemblage of worshippers. Some take *εὐχόμεναί μοι* together, and understand it of quasi-divine honours paid to Hector, who *θεὸς ὣς τίετο δήμῳ*: but it is surely not allowable to press a rhetorical expression into its literal sense in the very place where mention of the *θεῖος ἀγών* makes such a meaning obviously impious. There was a variant **θύονται** for *δύσονται*, apparently in the sense "do sacrifice to the assembled gods." But such a construction is quite impossible; though *θεῖος ἀγών* certainly has this sense in Σ 376.

302. **ἀρθμήσαντε** "reconciled," only here; cf. *ἄρθμιοι*, π 427.

305. **δίδου**, by the side of **δῶκε**, marks the second gift as simultaneous with the first; see H. G. § 71, 1. According to the later legends, both these gifts proved ill-omened to the recipients, Hector being dragged behind the chariot of Achilles by the belt of Aias, who in turn slew himself with the sword of Hector; for

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καί ῥ' ἦγον προτὶ ἄστυ, ἀελπτέοντες σόον εἶναι.
Αἴαντ' αὖθ' ἑτέρωθεν ἐυκνήμιδες Ἀχαιοὶ
εἰς Ἀγαμέμνονα δῖον ἄγον, κεχαρηότα νίκῃ.
  οἱ δ' ὅτε δὴ κλισίῃσιν ἐν Ἀτρεΐδαο γένοντο,
τοῖσι δὲ βοῦν ἱέρευσεν ἄναξ ἀνδρῶν Ἀγαμέμνων
ἄρσενα πενταέτηρον ὑπερμενέι Κρονίωνι.
τὸν δέρον ἀμφί θ' ἕπον, καί μιν διέχευαν ἅπαντα,
μίστυλλόν τ' ἄρ' ἐπισταμένως πεῖράν τ' ὀβελοῖσιν,
ὤπτησάν τε περιφραδέως ἐρύσαντό τε πάντα.
αὐτὰρ ἐπεὶ παύσαντο πόνου τετύκοντό τε δαῖτα,
δαίνυντ', οὐδέ τι θυμὸς ἐδεύετο δαιτὸς ἐίσης.
νώτοισιν δ' Αἴαντα διηνεκέεσσι γέραιρεν
ἥρως Ἀτρεΐδης, εὐρὺ κρείων Ἀγαμέμνων.
αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἕντο,
τοῖς ὁ γέρων πάμπρωτος ὑφαίνειν ἤρχετο μῆτιν
Νέστωρ, οὗ καὶ πρόσθεν ἀρίστη φαίνετο βουλή·
ὅ σφιν ἐὺ φρονέων ἀγορήσατο καὶ μετέειπεν·
" Ἀτρεΐδη τε καὶ ἄλλοι ἀριστῆες Παναχαιῶν,
πολλοὶ γὰρ τεθνᾶσι κάρη κομόωντες Ἀχαιοί,
τῶν νῦν αἷμα κελαινὸν ἐύρροον ἀμφὶ Σκάμανδρον
ἐσκέδασ' ὀξὺς Ἄρης, ψυχαὶ δ' Ἀιδόσδε κατῆλθον·
τῶ σε χρὴ πόλεμον μὲν ἅμ' ἠοῖ παῦσαι Ἀχαιῶν,
αὐτοὶ δ' ἀγρόμενοι κυκλήσομεν ἐνθάδε νεκροὺς
βουσὶ καὶ ἡμιόνοισιν· ἀτὰρ κατακήομεν αὐτοὺς
[τυτθὸν ἀποπρὸ νεῶν, ὥς κ' ὀστέα παισὶν ἕκαστος

ἐχθρῶν ἄδωρα δῶρα, κοὐκ ὀνήσιμα: see Soph. *Aj.* 1029.

310. **ἀελπτέοντες**, still despairing of his safety, not yet able to believe that he was indeed alive.

313. With this line begins the second and probably later part of the book; see introduction. A large portion of it consists of lines which are found in other parts of the Iliad, and, in two or three cases, in the Odyssey. 313 = I 669, 314-5 = B 402-3, 316 = τ 421, 317-320 = A 465-8, 321 = ξ 437, 322 = A 102, 323 = A 469, 323-6 = I 92-5, 326 = A 73.

316. **ἀμφὶ ἕπον**, handled, "treated" it, *i.e.* cut off the superfluous parts, in order to make it ready for roasting. **διέχευαν**, divided into joints; **μίστυλλον**, cut into slices.

321. So Herodotos enumerates among the privileges of the Spartan kings (vi. 56), *τῶν θυομένων ἁπάντων τὰ δέρματά τε καὶ τὰ νῶτα λαμβάνειν σφεας.* Cf. Verg. *Aen.* viii. 183, "vescitur Aeneas . . . perpetui tergo bovis."

332. **κυκλήσομεν** on the analogy of *κατακήομεν* must be aor. subj.; "let us wheel hither," *i.e.* bring on waggons. The use of oxen to draw waggons occurs in Homer only here and in Ω 782. They are yoked to the plough, K 352, N 703.

334-5 were athetized by Ar. on the sufficient ground that the making of a *τύμβος ἄκριτος* was inconsistent with taking home the bones: a practice which we do not elsewhere find in the Homeric age, though it is alluded to by Aesch. *Ag.* 435-444. The use of **ἕκαστος** too is strange; the natural meaning would be, "that every man may carry his own bones back." As it stands, we must take it to mean "that every man may

οἴκαδ' ἄγῃ, ὅτ' ἂν αὖτε νεώμεθα πατρίδα γαῖαν.]
τύμβον δ' ἀμφὶ πυρὴν ἕνα χεύομεν ἐξαγαγόντες
ἄκριτον ἐκ πεδίου· ποτὶ δ' αὐτὸν δείμομεν ὦκα
πύργους ὑψηλούς, εἶλαρ νηῶν τε καὶ αὐτῶν,
ἐν δ' αὐτοῖσι πύλας ποιήσομεν εὖ ἀραρυίας,
ὄφρα δι' αὐτάων ἱππηλασίη ὁδὸς εἴη·
ἔκτοσθεν δὲ βαθεῖαν ὀρύξομεν ἐγγύθι τάφρον,
ἥ χ' ἵππους καὶ λαὸν ἐρυκάκοι ἀμφὶς ἐοῦσα,

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take somebody's bones back to the children of their owner."

336. **ἐξαγαγόντες**, a difficult expression. Ar. explained it "marching out," a sense in which the word occurs in Xen. and later Greek; for the Homeric use he compared ἐσάγουσα (Z 252), explained to mean "entering in," but this is not satisfactory. ἐξάγειν is used by Thuc. in the sense of "extending" the circuit of a circumvallation (i. 93, ὁ περίβολος ἐξήχθη), and though the word is more naturally used of "drawing" a line of walls than of "raising" a mound, still this is the most plausible explanation. Others again explain "bringing earth from the plain." It would be most natural to understand "bringing the corpses out of the plain," but this has already been mentioned in 332.

337. **ἄκριτον**, one for all alike. The idea seems to have been to combine utility with piety by making the burial mound serve as part of the circuit of the walls. The mound is however never mentioned afterwards as part of the works of defence.

339. **πύλας** does not *necessarily* mean more than one gate, in which sense Ar. took it. But it is probable that the poet regarded the wall as having several gates; see note on M 120.

340. **εἴη** MSS.: εἴῃ G. Hermann. There is a certain case of this form of the subj. in μετείω Ψ 47, and possible cases in I 245, Σ 88, ο 448 (for ἔλθῃ), ρ 586. The following remarks may be made upon the point:—(1) The form εἴῃ would necessarily imply a subj. termination -ιω, such as is postulated by Christ, *v.* on l. 72. ἔ(σ)ῃ could never give εἴῃ, or (which La Roche would require) ἔῃ; there is no analogy with the vocalic stems θη- στη- and the like. (2) If a form εἴῃ existed, it would be almost certain to be corrupted into the ordinary εἴη. (3) The use of the opt. after a principal tense is far commoner than we should expect. But the instances commonly given require important limitation. In ρ 243 ὡς ἔλθοι after an imperative expresses a *wish*, and here the opt. is in place. In A 344 the reading is wrong. In ρ 250 we *may* read ἀλφῃ. In no other case do we find the pure opt. in final sentences after principal tenses, and the opt. with ἄν and κεν, though not uncommon, is entirely confined to the Odyssey. (See Weber, *Entwickelungsgesch. der Absichtssätze*, pp. 43-45.) These considerations seem decisive in favour of the subj. here, if Christ's suggestion can be accepted, and on this etymologists have yet to decide. If not, the only resource is either to suppose that in 439, where the opt. is in place, we have a piece of older poetry, which has been worked into the story by composing Nestor's speech out of it, while leaving one refractory word in the original form; or else to consider εἴῃ as a false archaism on the mistaken analogy of θείῃ and similar subjunctives. It is curious that another question between η and ῃ arises in the same line, as there was a variant ἱππηλασίῃ (Schol. B), where the word was taken as a substantive—a reading which deserves consideration. For the ordinary reading, where it is an adj., compare ἱππήλατος, δ 607.

342. **ἥ κε . . . ἐρυκάκοι**: here, in the relative sentence with κε, the opt. is quite in order; see the numerous instances in H. G. §§ 304-306. **ἀμφὶς ἐοῦσα** appears to mean "surrounding the camp"; but this sense of surrounding *completely* properly belongs only to περί: ἀμφί and ἀμφίς mean properly "on both sides"; then they come to signify "on different sides," and so can be used to indicate surrounding, not by a continuous line, but by individual points—a distinction corresponding to that between *umher* and *herum* in German. The δεσμοὶ ἀμφὶς ἔχοντες in θ 340 seem however to shew that ἀμφίς

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μή ποτ' ἐπιβρίσῃ πόλεμος Τρώων ἀγερώχων."
ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἐπῄνησαν βασιλῆες.
Τρώων αὖτ' ἀγορὴ γένετ' Ἰλίου ἐν πόλει ἄκρῃ,
δεινὴ τετρηχυῖα, παρὰ Πριάμοιο θύρῃσιν.
τοῖσιν δ' Ἀντήνωρ πεπνυμένος ἦρχ' ἀγορεύειν·
" κέκλυτέ μευ, Τρῶες καὶ Δάρδανοι ἠδ' ἐπίκουροι,
ὄφρ' εἴπω, τά με θυμὸς ἐνὶ στήθεσσι κελεύει.
δεῦτ' ἄγετ', Ἀργείην Ἑλένην καὶ κτήμαθ' ἅμ' αὐτῇ
δώομεν Ἀτρεΐδῃσιν ἄγειν· νῦν δ' ὅρκια πιστὰ
ψευσάμενοι μαχόμεσθα· τῷ οὔ νύ τι κέρδιον ἡμῖν
[ἔλπομαι ἐκτελέεσθαι, ἵνα μὴ ῥέξομεν ὧδε."]
ἦ τοι ὅ γ' ὣς εἰπὼν κατ' ἄρ' ἕζετο, τοῖσι δ' ἀνέστη
δῖος Ἀλέξανδρος, Ἑλένης πόσις ἠυκόμοιο,
ὅς μιν ἀμειβόμενος ἔπεα πτερόεντα προσηύδα·
" Ἀντῆνορ, σὺ μὲν οὐκέτ' ἐμοὶ φίλα ταῦτ' ἀγορεύεις·
οἶσθα καὶ ἄλλον μῦθον ἀμείνονα τοῦδε νοῆσαι.
εἰ δ' ἐτεὸν δὴ τοῦτον ἀπὸ σπουδῆς ἀγορεύεις,
ἐξ ἄρα δή τοι ἔπειτα θεοὶ φρένας ὤλεσαν αὐτοί.
αὐτὰρ ἐγὼ Τρώεσσι μεθ' ἱπποδάμοις ἀγορεύσω.
ἀντικρὺς δ' ἀπόφημι, γυναῖκα μὲν οὐκ ἀποδώσω,
κτήματα δ', ὅσσ' ἀγόμην ἐξ Ἄργεος ἡμέτερον δῶ,
πάντ' ἐθέλω δόμεναι καὶ ἔτ' οἴκοθεν ἄλλ' ἐπιθεῖναι."
ἦ τοι ὅ γ' ὣς εἰπὼν κατ' ἄρ' ἕζετο, τοῖσι δ' ἀνέστη
Δαρδανίδης Πρίαμος, θεόφιν μήστωρ ἀτάλαντος,
ὅ σφιν ἐὺ φρονέων ἀγορήσατο καὶ μετέειπεν·

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came ultimately to be identical with *περί*, though perhaps only at a late date. I do not find any other instance however in Homer. In Γ 115 *ἀμφίς* is clearly "on both sides" of each heap, not "all around." Perhaps therefore we ought to take it to mean here "apart from" the wall; the trench is generally conceived as being some distance away from the wall itself, and *ἐγγύθι* shews at all events that they were not to be in immediate contact, like the modern moat with a rampart.

Half of the following passage (344-405) is made up of lines found in other parts of the Iliad.

346. **τετρηχυῖα**, see on Β 95; and for the assembly at the gates of Priam's palace, Β 788.

352. **ψευσάμενοι** is not elsewhere found in H. with an accusative. Hence some take **ὅρκια** to be an "accus. of relation," "having been false in the matter of the oath."

353. This line was evidently added in order to supply a verb to the phrase *οὔ νύ τι κέρδιον ἡμῖν*, which does not need one. The clause **ἵνα μὴ ῥέξομεν ὧδε** cannot be translated so as to make good sense: it looks as though it were meant for "unless we do thus." But for such a sense the Greek language affords no support. Aristarchos, while obelizing the line, read **ἵν' ἂν** for *ἵνα*, which does not help matters.

357. **φίλα**, pleasing (not "friendly").

362. **ἀπόφημι**, to declare outright: cf. Ι 422.

363. **Ἄργεος**, here in the general sense of the Peloponnesos: Helen of course had been brought from Sparta. **οἴκοθεν**, from my own store.

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“ κέκλυτέ μευ, Τρῶες καὶ Δάρδανοι ἠδ' ἐπίκουροι,
ὄφρ' εἴπω, τά με θυμὸς ἐνὶ στήθεσσι κελεύει.
νῦν μὲν δόρπον ἕλεσθε κατὰ πτόλιν, ὡς τὸ πάρος περ,
καὶ φυλακῆς μνήσασθε καὶ ἐγρήγορθε ἕκαστος·
ἠῶθεν δ' Ἰδαῖος ἴτω κοίλας ἐπὶ νῆας
εἰπέμεν Ἀτρεΐδῃς Ἀγαμέμνονι καὶ Μενελάῳ
μῦθον Ἀλεξάνδροιο, τοῦ εἵνεκα νεῖκος ὄρωρεν·
καὶ δὲ τόδ' εἰπέμεναι πυκινὸν ἔπος, αἴ κ' ἐθέλωσιν
παύσασθαι πολέμοιο δυσηχέος, εἰς ὅ κε νεκροὺς
κήομεν· ὕστερον αὖτε μαχησόμεθ', εἰς ὅ κε δαίμων
ἄμμε διακρίνῃ, δώῃ δ' ἑτέροισί γε νίκην.”
ὣς ἔφαθ', οἱ δ' ἄρα τοῦ μάλα μὲν κλύον ἠδὲ πίθοντο,
[δόρπον ἔπειθ' εἵλοντο κατὰ στρατὸν ἐν τελέεσσιν.]
ἠῶθεν δ' Ἰδαῖος ἔβη κοίλας ἐπὶ νῆας.
τοὺς δ' εὗρ' εἰν ἀγορῇ Δαναούς, θεράποντας Ἄρηος,
νηὶ πάρα πρυμνῇ Ἀγαμέμνονος· αὐτὰρ ὁ τοῖσιν
στὰς ἐν μέσσοισιν μετεφώνεεν ἠπύτα κῆρυξ·
“ Ἀτρεΐδη τε καὶ ἄλλοι ἀριστῆες Παναχαιῶν,
ἠνώγει Πρίαμός τε καὶ ἄλλοι Τρῶες ἀγαυοὶ
εἰπέμεν, αἴ κέ περ ὔμμι φίλον καὶ ἡδὺ γένοιτο,
μῦθον Ἀλεξάνδροιο, τοῦ εἵνεκα νεῖκος ὄρωρεν·
κτήματα μέν, ὅσ' Ἀλέξανδρος κοίλῃς ἐνὶ νηυσὶν
ἠγάγετο Τροίηνδ'—ὡς πρὶν ὤφελλ' ἀπολέσθαι—,
πάντ' ἐθέλει δόμεναι καὶ ἔτ' οἴκοθεν ἄλλ' ἐπιθεῖναι,
κουριδίην δ' ἄλοχον Μενελάου κυδαλίμοιο
οὔ φησιν δώσειν· ἦ μὴν Τρῶές γε κέλονται.

368-9 are omitted by A.

371. There seems to be no reason for this advice here: the line is probably interpolated, owing to the similarity of the preceding line, from Σ 299, where it is appropriate, as the Trojans are camping in the plain near the Greek camp.

375. **ἔπος**, “proposal,” which however is expressed not in a direct form, but politely as a supposition; as though “make to them this proposition; we suppose they will be willing,” etc. It is not necessary to supply any apodosis to *αἴ κε*. **εἰπέμεναι** represents the 3d person imperative, see on 79.

380. Wrongly interpolated from Σ 298; here the phrase *κατὰ στρ. ἐν τελέεσσιν* is quite inappropriate; cf. 371. The best MSS. omit it in the text.

381. **ἠῶθεν**, next day; the Trojan assembly must, like the Greek council, have been held late at night. The Greek assembly, it may be presumed, is being held to carry into effect the decision of the preceding council. But the want of clearness in marking the passage of the night is quite unlike the real Epic style.

383. According to Λ 806 it was the ship of Odysseus, not of Agamemnon, which marked the place of assembly.

387. **αἴ κε . . . γένοιτο** is not part of the message, but apparently a courteous introduction by Idaios himself; Mr. Monro compares “an it please you.”

393. **ἦ μήν**, virtually “although”: this clause shews how such a conjunctional sense may arise in simple particles introducing a paratactic clause, where the *concessive* quality is given only

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καὶ δὲ τόδ' ἠνώγεον εἰπεῖν ἔπος, αἴ κ' ἐθέλητε
παύσασθαι πολέμοιο δυσηχέος, εἰς ὅ κε νεκροὺς
κήομεν· ὕστερον αὖτε μαχησόμεθ', εἰς ὅ κε δαίμων
ἄμμε διακρίνῃ, δώῃ δ' ἑτέροισί γε νίκην."
  ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ.
ὀψὲ δὲ δὴ μετέειπε βοὴν ἀγαθὸς Διομήδης·
"μήτ' ἄρ τις νῦν κτήματ' Ἀλεξάνδροιο δεχέσθω
μήθ' Ἑλένην· γνωτὸν δέ, καὶ ὃς μάλα νήπιός ἐστιν,
ὡς ἤδη Τρώεσσιν ὀλέθρου πείρατ' ἐφῆπται."
  ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἐπίαχον υἷες Ἀχαιῶν,
μῦθον ἀγασσάμενοι Διομήδεος ἱπποδάμοιο.
καὶ τότ' ἄρ' Ἰδαῖον προσέφη κρείων Ἀγαμέμνων·
"Ἰδαῖ', ἦ τοι μῦθον Ἀχαιῶν αὐτὸς ἀκούεις,
ὥς τοι ὑποκρίνονται· ἐμοὶ δ' ἐπιανδάνει οὕτως.
ἀμφὶ δὲ νεκροῖσιν κατακαιέμεν οὔ τι μεγαίρω·
οὐ γάρ τις φειδὼ νεκύων κατατεθνηώτων
γίγνετ', ἐπεί κε θάνωσι, πυρὸς μειλισσέμεν ὦκα.
ὅρκια δὲ Ζεὺς ἴστω, ἐρίγδουπος πόσις Ἥρης."
  ὣς εἰπὼν τὸ σκῆπτρον ἀνέσχεθε πᾶσι θεοῖσιν,
ἄψορρον δ' Ἰδαῖος ἔβη προτὶ Ἴλιον ἱρήν.
οἱ δ' ἕατ' εἰν ἀγορῇ Τρῶες καὶ Δαρδανίωνες

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by the context. **Τρῶες,** Antenor seems to be regarded as the leader of a popular party. Cf. Γ 149, 454. For **μήν** some MSS. read *μιν*.

394. **ἠνώγεον,** so MSS.: Spitzner and most subsequent edd. read *ἠνώγει(ν)*. In form it must be the imperf. of a secondary present *ἀνωγέω* (like *γεγωνέω* by the side of *γέγωνα*), of which however there is no further evidence. Bentley's *ἤνωγον* (as I 578, etc.) is therefore preferable, as an aorist; see note on A 313, and for another view H. G. § 27. It may be observed that the change to the 3d plur. is natural, in order to shew that the subject is not the same as that of *οὔ φησιν*.

400. **Ἀλεξάνδροιο,** ablative gen. "from A.": cf. A 596.

402. **ὀλέθρου πείρατα,** "issues of destruction": though the metaphor of the end of a rope is suggested by *ἐφῆπται*. See 102, B 15.

408. There is a slight pause after **νεκροῖσιν,** "as concerning the dead."

409. The sense seems to be "there is no grudging concerning dead corpses, as to giving them the consolation of fire speedily." The last clause would in Attic be introduced by *μὴ οὐ*. Mr. Monro (H. G. § 234 *fin.*) regards the infin. as "equivalent in sense to the genitive depending on a noun"; "there is no grudging about the appeasing." It seems simpler to regard it as a case of epexegesis, where the original dative sense of the infin. is still felt, "for the appeasing by fire." For **οὐ φειδώ** with gen. compare X 243-4, *μηδέ τι δούρων ἔστω φειδωλή*. **πυρός,** as in *πυρὸς λελαχεῖν, πρῆσαι* (B 415, *q.v.*), etc.

411. **ὅρκια,** the oath of truce. It is not clear why Idaios lifts his sceptre to *all* the gods, when only Zeus, the presiding deity of oaths, is named: see K 328, where the sceptre is again used as the instrument of the oath as in A 234.

412. **τό** as the article with *σκῆπτρον* looks like a later use. Mr. Pratt (in MS.) suggests *ὅ*.

414. **Δαρδανίωνες** only here and Θ 154; it is of course a patronymic; cf. *υἷες Ἀχαιῶν*.

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πάντες ὁμηγερέες, ποτιδέγμενοι ὁππότ' ἄρ' ἔλθοι
Ἰδαῖος· ὁ δ' ἄρ' ἦλθε καὶ ἀγγελίην ἀπέειπεν
στὰς ἐν μέσσοισιν. τοὶ δ' ὡπλίζοντο μάλ' ὦκα,
ἀμφότερον, νέκυάς τ' ἀγέμεν, ἕτεροι δὲ μεθ' ὕλην.
Ἀργεῖοι δ' ἑτέρωθεν ἐυσσέλμων ἀπὸ νηῶν
ὠτρύνοντο νέκυς τ' ἀγέμεν, ἕτεροι δὲ μεθ' ὕλην.
  ἠέλιος μὲν ἔπειτα νέον προσέβαλλεν ἀρούρας,
ἐξ ἀκαλαρρείταο βαθυρρόου Ὠκεανοῖο
οὐρανὸν εἰσανιών· οἱ δ' ἤντεον ἀλλήλοισιν.
ἔνθα διαγνῶναι χαλεπῶς ἦν ἄνδρα ἕκαστον·
ἀλλ' ὕδατι νίζοντες ἄπο βρότον αἱματόεντα,
δάκρυα θερμὰ χέοντες, ἀμαξάων ἐπάειραν.
οὐδ' εἴα κλαίειν Πρίαμος μέγας· οἱ δὲ σιωπῇ
νεκροὺς πυρκαϊῆς ἐπενήνεον ἀχνύμενοι κῆρ,
ἐν δὲ πυρὶ πρήσαντες ἔβαν προτὶ Ἴλιον ἱρήν.
ὣς δ' αὔτως ἑτέρωθεν ἐυκνήμιδες Ἀχαιοὶ
νεκροὺς πυρκαϊῆς ἐπενήνεον ἀχνύμενοι κῆρ,
ἐν δὲ πυρὶ πρήσαντες ἔβαν κοίλας ἐπὶ νῆας.
  ἦμος δ' οὔτ' ἄρ πω ἠώς, ἔτι δ' ἀμφιλύκη νύξ,

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415. **ποτιδέγμενοι**: Cobet (M. C. 360) conj. *ποτιδέχμενοι*, which is accepted by Christ. See B 794.

416. **ἀπέειπεν**, "declared," as I 309, 431, Ψ 361, and elsewhere; cf. *ἀπόφημι* in 362. In A 515 and other places it means "refuse."

418. There is a slight change of construction in **ἕτεροι δὲ μεθ' ὕλην**, as though another *ἕτεροι* had introduced the preceding clause.

420. **ὠτρύνοντο νέκυς**, so Ar.: MSS. *ὤτρυνον νέκυας*, but the active *ὀτρύνειν* is always transitive. **νέκυς**, acc. pl. as *ω* 417: see H. G. § 100 for other instances. But the line is judged spurious by van Herwerden, Christ, and Nauck; no doubt rightly.

421-2 = *τ* 433-4. It may be observed that the lines appear to have been adopted in the Odyssey from this passage, not *vice versa*; as the omission there of the clause *οὐρανὸν εἰσανιών* makes the second line very awkward.

423. **ἤντεον** can hardly be a correct form; we should rather read *ἤνταον*.

424. **χαλεπῶς ἦν**: for the use of the adverb instead of the adj. with *εἰμί* see H. G. § 162, 4, *a*. **ἀλλά** in the next line means "but yet by washing them they could discern; and so," etc. There is no reason to limit the shedding of tears to the Trojans, as some have done. Priam forbids them to *cry aloud*, which was the habit of a non-Greek people, see Ω 721: hence the silence of the Greeks does not need mention.

428. **ἐπενήνεον** only here, and *παρενήνεον* in Od. It is a reduplicated intensive of *νέω, νηέω*. For the long syllable Curtius (*Vb.* ii. 153, 390) compares *δαι-δάλλ-ω, κω-κύ-ω*, etc. Bekker however conj. *ἐπενήεον*, which is probably right.

431-2 can hardly be considered genuine if 420 is to be condemned. Nauck and Christ however raise no objection to this couplet.

433. In the compound **ἀμφιλύκη** *ἀμφί* seems to give the idea of doubtfulness, hesitation between two sides, just as in our "twilight," where twi- "is used in the sense rather of 'double' or 'half.' The ideas of double and half are liable to confusion; cf. A.S. *tweón*, doubt, from the hovering between two opinions," Skeat, *Dict. s.v.* This sense is common in later Greek compounds, *ἀμφίλογος, ἀμφιγνοεῖν*, etc., but there is no other instance in Homer. With this line

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τῆμος ἄρ' ἀμφὶ πυρὴν κριτὸς ἔγρετο λαὸς Ἀχαιῶν,
τύμβον δ' ἀμφ' αὐτὴν ἕνα ποίεον ἐξαγαγόντες
ἄκριτον ἐκ πεδίου, ποτὶ δ' αὐτὸν τεῖχος ἔδειμαν
πύργους θ' ὑψηλούς, εἶλαρ νηῶν τε καὶ αὐτῶν.
ἐν δ' αὐτοῖσι πύλας ἐνεποίεον εὖ ἀραρυίας,
ὄφρα δι' αὐτάων ἱππηλασίη ὁδὸς εἴη·
ἔκτοσθεν δὲ βαθεῖαν ἐπ' αὐτῷ τάφρον ὄρυξαν
εὐρεῖαν μεγάλην, ἐν δὲ σκόλοπας κατέπηξαν.
ὣς οἱ μὲν πονέοντο κάρη κομόωντες Ἀχαιοί·
οἱ δὲ θεοὶ πὰρ Ζηνὶ καθήμενοι ἀστεροπητῇ
θηεῦντο μέγα ἔργον Ἀχαιῶν χαλκοχιτώνων.
τοῖσι δὲ μύθων ἦρχε Ποσειδάων ἐνοσίχθων·
“ Ζεῦ πάτερ, ἦ ῥά τίς ἐστι βροτῶν ἐπ' ἀπείρονα γαῖαν,
ὅς τις ἔτ' ἀθανάτοισι νόον καὶ μῆτιν ἐνίψει;
οὐχ ὁράᾳς, ὅτι δὴ αὖτε κάρη κομόωντες Ἀχαιοὶ
τεῖχος ἐτειχίσσαντο νεῶν ὕπερ, ἀμφὶ δὲ τάφρον
ἤλασαν, οὐδὲ θεοῖσι δόσαν κλειτὰς ἑκατόμβας;
τοῦ δ' ἦ τοι κλέος ἔσται, ὅσον τ' ἐπικίδναται ἠώς·
τοῦ δ' ἐπιλήσονται, τὸ ἐγὼ καὶ Φοῖβος Ἀπόλλων
ἥρῳ Λαομέδοντι πολίσσαμεν ἀθλήσαντε.”
τὸν δὲ μέγ' ὀχθήσας προσέφη νεφεληγερέτα Ζεύς·

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another day must begin, but the mention of the night is even more imperatively demanded here than in 381.

434. **ἔγρετο** MSS., was awaked or aroused (*ἐγείρω*); *ἤγρετο* La Roche and others, from *ἀγείρω*, "gathered"; and this is perhaps preferable. The same question arises on Ω 789.

435-440 = 336-341.

443-464 were rejected as an interpolation by Zenod., Aristophanes, and Aristarchos, on the ground that the same question arises in the beginning of M with no allusion to this passage. In this they are followed by most editors; and if we accept M 1-34 as genuine there can be no doubt that their judgment is right. If however that passage be rejected, as seems to be necessary, there is no decisive argument against the episode here; though it is a suspicious fact that out of the twenty-two lines the following appear more or less in other places: 443 = Δ 1, 445-6 = E 420-1, 449-50 = M 5-6, 454 = A 517, 455 = Θ 201, 460 = B 140, 462 = M 31, 464 = E 274, etc.; or nearly half.

445. Poseidon is not generally found in Olympos unless specially summoned, cf. Υ 13-14.

447. **ἐνίψει**, will declare his intentions to the gods in order to ask their approbation. This fut. of *ἐνέπω* recurs only in β 137, λ 148. For the ι from root *σεπ* see Curt. *Et.* p. 467, no. 632; the correctness of the form is shewn by the use in Pindar of *ἐνίπτω*, which is apparently a later deduction from the Homeric word.

451. **ὅσην** sc. *γῆν*, so Ar. and A, with the Ambrosian palimpsest: **ὅσον** is the reading of Zenod. and the vulgate. So also 458.

452. **τὸ ἐγώ**, so Ar.: A and other MSS. *τό τ' ἐγώ*. The hiatus is harsh immediately after the main caesura.

453. See Φ 446 (where Poseidon alone builds the wall), Pind. O. viii. 31: the story seems to be later than the older parts of the Iliad (cf. however Z 438). **ἀθλήσαντε**, so best MSS. (Ar. *-σαντες*), with much toil; cf. O 30, the only other instance in H. **πολίσσαμεν**, "built," cf. *πεπόλιστο* Υ 217. For **ἥρῳ** most MSS. read *ἥρωϊ* as a dactyl. So θ 483.

"ὢ πόποι, ἐννοσίγαι' εὐρυσθενές, οἷον ἔειπες.
ἄλλος κέν τις τοῦτο θεῶν δείσειε νόημα,
ὃς σέο πολλὸν ἀφαυρότερος χεῖράς τε μένος τε·
σὸν δ' ἦ τοι κλέος ἔσται, ὅσον τ' ἐπικίδναται ἠώς.
ἄγρει μάν, ὅτ' ἂν αὖτε κάρη κομόωντες Ἀχαιοὶ
οἴχωνται σὺν νηυσὶ φίλην ἐς πατρίδα γαῖαν,
τεῖχος ἀναρρήξας τὸ μὲν εἰς ἅλα πᾶν καταχεῦαι,
αὖτις δ' ἠιόνα μεγάλην ψαμάθοισι καλύψαι,
ὥς κέν τοι μέγα τεῖχος ἀμαλδύνηται Ἀχαιῶν."
ὣς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον·
δύσετο δ' ἠέλιος, τετέλεστο δὲ ἔργον Ἀχαιῶν,
βουφόνεον δὲ κατὰ κλισίας καὶ δόρπον ἕλοντο.
νῆες δ' ἐκ Λήμνοιο παρέστασαν οἶνον ἄγουσαι
πολλαί, τὰς προέηκεν Ἰησονίδης Εὔνηος,
τόν ῥ' ἔτεχ' Ὑψιπύλη ὑπ' Ἰήσονι ποιμένι λαῶν.
χωρὶς δ' Ἀτρεΐδῃς Ἀγαμέμνονι καὶ Μενελάῳ
δῶκεν Ἰησονίδης ἀγέμεν μέθυ, χίλια μέτρα.
ἔνθεν ἄρ' οἰνίζοντο κάρη κομόωντες Ἀχαιοί,
ἄλλοι μὲν χαλκῷ, ἄλλοι δ' αἴθωνι σιδήρῳ,
ἄλλοι δὲ ῥινοῖς, ἄλλοι δ' αὐτῇσι βόεσσιν,
ἄλλοι δ' ἀνδραπόδεσσι· τίθεντο δὲ δαῖτα θάλειαν.
παννύχιοι μὲν ἔπειτα κάρη κομόωντες Ἀχαιοὶ
δαίνυντο, Τρῶες δὲ κατὰ πτόλιν ἠδ' ἐπίκουροι·
παννύχιος δέ σφιν κακὰ μήδετο μητίετα Ζεὺς

463. **ἀμαλδύνηται**: this verb recurs only in the same connexion M 18, 32. Curtius (*Et.* p. 230, no. 255, *b*) connects it with *βραδύς*, Skt. *mṛdu-s* for *mardus*, Ksl. *mladŭ*, tender.

464. For this line as a sign of interpolation see E 431.

467. **παρέστασαν**, so MSS.: Bentley, followed by Cobet (M. C. p. 296), read *παρέσταν*, and the use of the aorist, "arrived" then and there, not "had come," gives additional point to the narrative, besides saving the *F* of *Fοῖνος*.

468. This is one of the few allusions in Homer to the legend of the Argonauts. The others are in Φ 40, Ψ 746, and *μ* 69-72. Lemnos is mentioned also in B 722, Θ 230. The Minyan colony there seems to be regarded as preserving a friendly neutrality towards the Greeks. In I 72 the supply of wine is said to come from Thrace.

470. **χωρίς**, specially.

471. **μέτρα**, as Ψ 268, *β* 355, implying some recognized quantity.

472. **ἔνθεν ἄρ'**, *ἔνθ' ἄρα*, Cobet (M. C. 296), to save the digamma.

474. **αὐτῇσι**, "whole" or "live," as opposed to the hides.

475. Rejected by Zenod., Aristoph., and Ar., on the ground that *ἀνδράποδον* is a later word, unknown to Homer. The heteroclite dat. *ἀνδραπόδεσσι* does not recur in Greek: it seems to suggest the derivation from *ἀνδρὸς πούς*, which is however very doubtful. Zenod. *ἀνδραπόδοισι*. Ar. also objected to the (fifth) repetition of *ἄλλοι*.

478. There is no reason for confining **σφιν** to the Greeks alone; Zeus gives both sides alike ominous warning of the coming battles.

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σμερδαλέα κτυπέων. τοὺς δὲ χλωρὸν δέος ᾕρειν,
οἶνον δ' ἐκ δεπάων χαμάδις χέον, οὐδέ τις ἔτλη
πρὶν πιέειν, πρὶν λεῖψαι ὑπερμενέι Κρονίωνι.
κοιμήσαντ' ἄρ' ἔπειτα καὶ ὕπνου δῶρον ἕλοντο.

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481. For **πρὶν πιέειν** Ar. read *πιέμεναι.*

482. See I 713, *τ* 427. **δῶρον** seems to mean "the gift (of the gods) consisting in sleep." Ovid. translates by "carpebant munera somni," *Fasti,* iii. 185.

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ΙΛΙΑΔΟΣ Θ.

κόλος μάχη.

Ἠὼς μὲν κροκόπεπλος ἐκίδνατο πᾶσαν ἐπ' αἶαν,
Ζεὺς δὲ θεῶν ἀγορὴν ποιήσατο τερπικέραυνος
ἀκροτάτῃ κορυφῇ πολυδειράδος Οὐλύμποιο.
αὐτὸς δέ σφ' ἀγόρευε, θεοὶ δ' ὑπὸ πάντες ἄκουον·

Θ

The plan of this book is simple. Zeus, in accordance with the promise given to Thetis in Book I., forbids the gods to take any part in the war, in order that the Trojans may gain the upper hand. The Greeks are accordingly defeated, by means of a divine panic; and after a short rally, in which the archery of Teukros plays a chief part, are again driven back to the ships. Hera and Athene, attempting to go to their assistance, are stopped by command of Zeus, and Hector and the Trojans, flushed with success, bivouac on the plain, in full hopes of capturing the Greek camp next day. The narrative is clear and consistent with itself; the chief difficulties with regard to the book consist in the question of its position in the scheme of the poem as a whole.

Grote held that Θ was a part of the original "Achilleis," and followed immediately on A, the intervening books being an interpolated "Ilias." There can be no doubt that the beginning of the book stands in close relation with the end of A; and the idea that the prohibition to the gods should follow the promise to Thetis is probably correct. But there is a great objection to the supposition that the book as a whole occupied a place in any original scheme of an Iliad. This lies in the fact that so large a number of lines is found in other passages as to give to considerable portions all the appearance of centos made up from other books previously existing. This is especially noticeable in the transition from the opening scene in Olympos to the actual fighting; see note on line 28. From 28 to 72 every line, except 33-37 and half of 51, occurs elsewhere; and in the rest of the book, excluding repetitions of messages and other lines within the book itself, no less than 203 lines out of 461 occur elsewhere in the Iliad and Odyssey. It may be added that the sudden changes in the fortune of war, without adequate cause in the defeat of individual Greek heroes, are hardly worthy of the best Epic economy.

There is a sufficient motive for the interpolation of this book in the desire to fit Book IX., which, as we shall see, is almost undoubtedly of later origin, into its place in the story; for it presupposes a defeat of the Greeks.

Here, as elsewhere in passages of probably later origin, there are possibly fragments of old poetry worked in; this is perhaps the case with the ἀριστεία of Teukros, which is quite in the Homeric spirit, and contains very few lines which reappear anywhere else. From 266 to 329 there are only ten lines which recur outside this book, and of these several are quite formal. Christ thinks that the opening passage, 1-27, is also older than the rest. This is possible, but these lines do not fit in between A and Λ in their present form.

In spite of this apparent want of originality in the composition of the

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“ κέκλυτέ μευ, πάντες τε θεοὶ πᾶσαί τε θέαιναι,
[ὄφρ᾽ εἴπω, τά με θυμὸς ἐνὶ στήθεσσι κελεύει.]
μήτε τις οὖν θήλεια θεὸς τό γε μήτε τις ἄρσην
πειράτω διακέρσαι ἐμὸν ἔπος, ἀλλ᾽ ἅμα πάντες
αἰνεῖτ᾽, ὄφρα τάχιστα τελευτήσω τάδε ἔργα.
ὃν δ᾽ ἂν ἐγὼν ἀπάνευθε θεῶν ἐθέλοντα νοήσω
ἐλθόντ᾽ ἢ Τρώεσσιν ἀρηγέμεν ἢ Δαναοῖσιν,
πληγεὶς οὐ κατὰ κόσμον ἐλεύσεται Οὔλυμπόνδε·
ἤ μιν ἑλὼν ῥίψω ἐς Τάρταρον ἠερόεντα,
τῆλε μάλ᾽, ἧχι βάθιστον ὑπὸ χθονός ἐστι βέρεθρον,
ἔνθα σιδήρειαί τε πύλαι καὶ χάλκεος οὐδός,
τόσσον ἔνερθ᾽ Ἀΐδεω, ὅσον οὐρανός ἐστ᾽ ἀπὸ γαίης·
γνώσετ᾽ ἔπειθ᾽, ὅσον εἰμὶ θεῶν κάρτιστος ἁπάντων.
εἰ δ᾽ ἄγε πειρήσασθε, θεοί, ἵνα εἴδετε πάντες,
σειρὴν χρυσείην ἐξ οὐρανόθεν κρεμάσαντες·

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book, it has undoubtedly great spirit and movement. If such a fancy may be permitted, one might almost say that it is such a work as might be expected from the author of Book IX.; one who was a rhetorician of the highest order rather than an Epic poet in the proper sense, trusting for effect rather to his speeches than his narrative, and depending to a certain extent upon intimate familiarity with the older poetry in order to produce so much of a story as was necessary to form a basis for his own splendid work. In any case we must not ascribe to him several passages of some length which, on any theory of the origin of the book, can hardly be considered as anything but poor interpolations; see 28-40, 184-212, 524-541.

1. This line was placed by Zenodotos after 52.

4. **ὑπό**, simply "thereat." It does not necessarily imply the idea of subjection, but is commonly used of any phenomenon following in connexion with another.

5. **θέαιναι**, a form which recurs, only in this particular phrase, in Θ 20, *θ* 341.

6 is omitted by the two best MSS., AD.

7. For **θεός** Aristophanes read *θεῶν*. **τό γε** anticipates *διακέρσαι*, "this, namely to thwart." For the verb cf. O 467 *μάχης ἐπὶ μήδεα κείρει δαιμών*, and *ἐνικλᾶν* Θ 408.

12. **πληγείς**, sc. with lightning, as 455, O 17. For **οὐ κατὰ κόσμον** cf. B 214 and 264. **Οὔλυμπόνδε**, *i.e.* far away from the battlefield, cf. 456.

13. The following passage seems to have been in the mind of the author of Hesiod's *Theogony*, where we find several similar lines: thus *Theog.* 720, *Τάρταρος ἠερόεις* is *τόσσον ἔνερθ᾽ ὑπὸ γῆς ὅσον οὐρανός ἐστ᾽ ἀπὸ γαίης*: 726, *τὸν περὶ χάλκεον ἕρκος ἐλήλαται*: 732, *πύλας δ᾽ ἐπέθηκε* Ποσειδῶν *χαλκείας*: 811, *ἔνθα δὲ μαρμάρεαι τε πύλαι καὶ χάλκεος οὐδός.*

14. The **βέρεθρον** reminds us of the famous *βάραθρον* at Athens. The word is used again of the cave of Skylla in *μ* 94.

18. I have followed Nikanor (with L. Lange and Döderlein) in putting a comma after *πάντες* and a colon at the end of the next line, so that *κρεμάσαντες* goes closely with *πειρήσασθε*, "fasten a rope, and try me." With the ordinary punctuation, in which there is a colon after *πάντες* and no stop after *κρεμάσαντες*, it is necessary to assume a rather harsh change of construction, "the participle being regarded as half independent, and the imperative being added in 20 as though another finite verb had preceded." (So Ameis.)

19. It is curious that this line, which evidently alludes to a mere trial of strength by pulling at a rope, *ἑλκυστίνδα*, should have been made the base of all sorts of mystical interpretations and esoteric myths from the earliest times. Thus in Plato we find, *Theaet.* 153 *c*, *τὴν χρυσῆν σεῖραν ὡς οὐδὲν ἄλλο ἢ τὸν ἥλιον* Ὅμηρος *λέγει.* Eur. *Or.* 982,

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πάντες δ' ἐξάπτεσθε θεοὶ πᾶσαί τε θέαιναι·
ἀλλ' οὐκ ἂν ἐρύσαιτ' ἐξ οὐρανόθεν πεδίονδε
Ζῆν' ὕπατον μήστωρ', οὐδ' εἰ μάλα πολλὰ κάμοιτε.
ἀλλ' ὅτε δὴ καὶ ἐγὼ πρόφρων ἐθέλοιμι ἐρύσσαι,
αὐτῇ κεν γαίῃ ἐρύσαιμ' αὐτῇ τε θαλάσσῃ·
σειρὴν μέν κεν ἔπειτα περὶ ῥίον Οὐλύμποιο
δησαίμην, τὰ δέ κ' αὖτε μετήορα πάντα γένοιτο.
τόσσον ἐγὼ περί τ' εἰμὶ θεῶν περί τ' εἴμ' ἀνθρώπων."
ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ
μῦθον ἀγασσάμενοι· μάλα γὰρ κρατερῶς ἀγόρευσεν.
ὀψὲ δὲ δὴ μετέειπε θεὰ γλαυκῶπις Ἀθήνη·
"ὦ πάτερ ἡμέτερε Κρονίδη, ὕπατε κρειόντων,
εὖ νυ καὶ ἡμεῖς ἴδμεν, ὅ τοι σθένος οὐκ ἐπιεικτόν·
ἀλλ' ἔμπης Δαναῶν ὀλοφυρόμεθ' αἰχμητάων,
οἵ κεν δὴ κακὸν οἶτον ἀναπλήσαντες ὄλωνται.
ἀλλ' ἢ τοι πολέμου μὲν ἀφεξόμεθ', ὡς σὺ κελεύεις,
βουλὴν δ' Ἀργείοις ὑποθησόμεθ', ἥ τις ὀνήσει,
[ὡς μὴ πάντες ὄλωνται ὀδυσσαμένοιο τεοῖο."]
τὴν δ' ἐπιμειδήσας προσέφη νεφεληγερέτα Ζεύς·

τὰν οὐρανοῦ μέσον χθονός τε τεταμέναν αἰωρήμασι πέτραν ἁλύσεσι χρυσέαισι. The neo-Platonists took up the idea, and from them it was handed on to the Alchemists of the middle ages, in whose mystical cosmogony the *aurea catena Homeri* signified the whole chain of existences up to the *quinta essentia universalis.* The rope is here of gold simply because it is divine.

23. Ameis points out that the **δή** shews that *ὅτε* is here strictly temporal, and not merely conditional; "as soon as I determined to pull." For **ἐθέλοιμι** Aristarchos read *ἐθέλωμι*, which is perhaps less appropriate, as the case is purely imaginary; see note on A 549. **πρόφρων**, in good earnest.

24. For the use of the "comitative" dative with *αὐτός* see H. G. § 144. The object of **ἐρύσαιμι** is "you."

25. The exact idea of this line is uncertain. It may mean that Zeus is in heaven, holding one end of the rope, and that he fastens the other end to Olympos as a part of the earth. This seems to have been the view of Aristarchos. The alternative is to suppose that for the moment the poet forgets that Olympos is part of the earth, and conceives Zeus as fastening to a peak of it his own end of the rope, and so leaving earth and sea suspended. This seems more natural, but contradicts the canon of Aristarchos, that in Homer Olympos is always the mountain in Macedonia, not another name for the sky. Lehrs, *Arist.* p. 168.

28. The following passage, down to 40, was athetized by Aristarchos, on the grounds that it is wholly composed of lines from other places, and that it entirely destroys the effect of the masterful words of Zeus. Few will be disposed to doubt the validity of these reasons for condemnation. 31 is the same as α 45, etc., 32-37 = 463-468, 39-40 = Χ 183-185. The lines seem to have been added by some one who thought that excuse was needed for the moral support so freely given to the Greeks by Athene, Κ 507, Λ 438, Ο 668, Ρ 552, etc.

32. **ἐπιεικτόν**, cf. Ε 892, and for **οἶτον ἀναπλῆσαι** Δ 170.

37. **τεοῖο** is a quite impossible form, recurring only in the equally spurious line 468. Rohde and others have proposed to read *τεεῖο* for *σεῖο*, which may be defended on the analogy of *τεός* (*τεϝός*) for *σός*: *v.* H. G. § 98. Zenod. omitted the line altogether.

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“ θάρσει, τριτογένεια, φίλον τέκος· οὔ νύ τι θυμῷ
πρόφρονι μυθέομαι, ἐθέλω δέ τοι ἤπιος εἶναι.”
ὣς εἰπὼν ὑπ’ ὄχεσφι τιτύσκετο χαλκόποδ’ ἵππω
ὠκυπέτα, χρυσέῃσιν ἐθείρῃσιν κομόωντε,
χρυσὸν δ’ αὐτὸς ἔδυνε περὶ χροΐ, γέντο δ’ ἱμάσθλην
χρυσείην εὔτυκτον, ἑοῦ δ’ ἐπεβήσετο δίφρου.
μάστιξεν δ’ ἐλάαν· τὼ δ’ οὐκ ἀέκοντε πετέσθην
μεσσηγὺς γαίης τε καὶ οὐρανοῦ ἀστερόεντος.
Ἴδην δ’ ἵκανεν πολυπίδακα, μητέρα θηρῶν,
Γάργαρον· ἔνθα δέ οἱ τέμενος βωμός τε θυήεις.
ἔνθ’ ἵππους ἔστησε πατὴρ ἀνδρῶν τε θεῶν τε
λύσας ἐξ ὀχέων, κατὰ δ’ ἠέρα πουλὺν ἔχευεν·
αὐτὸς δ’ ἐν κορυφῇσι καθέζετο κύδεϊ γαίων,
εἰσορόων Τρώων τε πόλιν καὶ νῆας Ἀχαιῶν.
οἱ δ’ ἄρα δεῖπνον ἕλοντο κάρη κομόωντες Ἀχαιοὶ
ῥίμφα κατὰ κλισίας, ἀπὸ δ’ αὐτοῦ θωρήσσοντο.
Τρῶες δ’ αὖθ’ ἑτέρωθεν ἀνὰ πτόλιν ὡπλίζοντο,
παυρότεροι, μέμασαν δὲ καὶ ὣς ὑσμῖνι μάχεσθαι,
χρειοῖ ἀναγκαίῃ, πρό τε παίδων καὶ πρὸ γυναικῶν.
πᾶσαι δ’ ὠίγνυντο πύλαι, ἐκ δ’ ἔσσυτο λαός,
πεζοί θ’ ἱππῆές τε· πολὺς δ’ ὀρυμαγδὸς ὀρώρειν.
οἱ δ’ ὅτε δή ῥ’ ἐς χῶρον ἕνα ξυνιόντες ἵκοντο,
σύν ῥ’ ἔβαλον ῥινούς, σὺν δ’ ἔγχεα καὶ μένε’ ἀνδρῶν
χαλκεοθωρήκων· ἀτὰρ ἀσπίδες ὀμφαλόεσσαι

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39. **τριτογένεια**, see Δ 515. **πρόφρονι θυμῷ**, “in full earnest,” which entirely contradicts the former speech of Zeus.

43. **χρυσόν**, his panoply, made, like other divine gear, of the noblest metal. Cf. E 729, etc. **γέντο**, a rather difficult form. According to Fick it is for *γένθτο* from root *gandh*, *ghand*, of *χανδ-άνειν*, *pre-hend-o*, etc. It recurs in N 241, Σ 476. According to Hesychius however the word is Cyprian and the root is *γεμ*: *γέννου* Κύπριοι *καὶ λαβὲ καὶ κάθιζε*: *ἀπόγεμε ἄφελκε* and *ὔγγεμος συλλαβή*, where *ὐν* is the known Cyprian form for *σύν*. The ordinary theory that it represents *ἕλετο*, *ν* standing for λ as in Dor. *ἦνθε* for *ἦλθε*, is untenable, as there is no certain analogy for the representation of *F* by γ, even if *ἑλεῖν* was ever *Fελεῖν*, which is very doubtful.

47. Gargaros seems to be regarded as a part of Ida, cf. Ξ 292. According to Kallimachos the peaks of Ida were Gargaros, Lektos, and Phalakre. For the expression *μητέρα θηρῶν* cf. B 696, I 479, Λ 222.

49-50 = E 775-6, except that here the best MSS. give *κατὰ* for *περί*.

51. **κύδεϊ γαίων**, see A 405, E 906.

53. The **δεῖπνον** is here, as in Λ 86 (*q.v.*), in anticipation of a long day's fighting, taken before the start from the camp.

55. It may be noticed that *ὁπλίζεσθαι* in Homer means “to prepare” in a general way, cf. H 417, etc. The use of the verb as identical with *θωρήσσεσθαι* seems to be a later specialisation; besides the present passage it occurs in Homer only in ω 495, the latest part of all the poems. So the use of *ὅπλα* to mean armour occurs only in K 254, 272, Σ 614, T 21.

57. **χρειοῖ**, cf. A 341. 58-9 = B 809 810, *q.v.*; 60-65 = Δ 446-51.

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ἔπληντ' ἀλλήλῃσι, πολὺς δ' ὀρυμαγδὸς ὀρώρειν.
ἔνθα δ' ἅμ' οἰμωγή τε καὶ εὐχωλὴ πέλεν ἀνδρῶν
ὀλλύντων τε καὶ ὀλλυμένων, ῥέε δ' αἵματι γαῖα.
ὄφρα μὲν ἠὼς ἦν καὶ ἀέξετο ἱερὸν ἦμαρ,
τόφρα μάλ' ἀμφοτέρων βέλε' ἥπτετο, πῖπτε δὲ λαός·
ἦμος δ' ἠέλιος μέσον οὐρανὸν ἀμφιβεβήκειν,
καὶ τότε δὴ χρύσεια πατὴρ ἐτίταινε τάλαντα,
ἐν δ' ἐτίθει δύο κῆρε τανηλεγέος θανάτοιο,
Τρώων θ' ἱπποδάμων καὶ Ἀχαιῶν χαλκοχιτώνων·
ἕλκε δὲ μέσσα λαβών· ῥέπε δ' αἴσιμον ἦμαρ Ἀχαιῶν.
αἱ μὲν Ἀχαιῶν κῆρες ἐπὶ χθονὶ πουλυβοτείρῃ
ἑζέσθην, Τρώων δὲ πρὸς οὐρανὸν εὐρὺν ἄερθεν.
αὐτὸς δ' ἐξ Ἴδης μεγάλ' ἔκτυπε, δαιόμενον δὲ
ἧκε σέλας μετὰ λαὸν Ἀχαιῶν· οἱ δὲ ἰδόντες
θάμβησαν, καὶ πάντας ὑπὸ χλωρὸν δέος εἷλεν.
ἔνθ' οὔτ' Ἰδομενεὺς τλῆ μίμνειν οὔτ' Ἀγαμέμνων,
οὔτε δύ' Αἴαντες μενέτην, θεράποντες Ἄρηος·
Νέστωρ οἶος ἔμιμνε Γερήνιος, οὖρος Ἀχαιῶν,
οὔ τι ἑκών, ἀλλ' ἵππος ἐτείρετο, τὸν βάλεν ἰῷ

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66. **ἱερὸν ἦμαρ**, so *κνέφας ἱερόν* Α 194, etc. The epithet expresses the natural feeling of man towards phenomena which he sees to be beyond his own power, and which he instinctively tends to worship as actual superior beings.

68. **ἀμφιβεβήκειν**, stood with both feet upon the midst of heaven, as a warrior stands with both feet over a fallen comrade. Cf. *δ* 400, and in a metaphorical sense Ζ 355.

69. **ἐτίταινε**, drew out at full length, so as to leave the scale-pans clear; **ἕλκε** (72), lifted off the ground. The exact relation which this balancing of fates, and the general power of destiny, bear to the omnipotence of Zeus, is a question which has greatly exercised the minds of students. It is perhaps enough to say that such problems would have been perfectly unintelligible to the men of Homer's time; in a primitive state of thought man does not seek for a rational consistency in his abstract ideas. Such conceptions of fate and of supreme divinity as he has, have in all probability been evolved in his mind by two quite different processes, and he sees no necessity to reconcile them. The appeal to the scales recurs in the same words in Χ 209-210, when the death of Hector is at hand. In that passage it seems to be much more in place, as the fates are really fatal; whereas here the only result of the ordeal is a temporary repulse of the Greeks, which before long is decisively reversed. *τανηλεγέος* occurs also in the parallel line Χ 210, and often in the Odyssey, always in the same phrase. The oldest derivation seems to be the best, *παρατεταμένην ἔχοντος τὴν ἀλγηδόνα*, Hesych., "bringing long woe," from *ταναὸς* and *ἄλγος*. See Merry on *β* 100.

73. This couplet was athetized by Aristarchos, and seems quite indefensible. The dual **ἑζέσθην** must be meant to stand for the plural; there is no reason why Zeus should have taken two fates for each side. Matters are not mended by the alternative *ἕζεσθεν* mentioned by Schol. A (Didymos?) The lines seem to be a gloss on 72.

75. A free use of thunder and lightning is characteristic of this book; see 133, 170, 405.

81. Aristarchos, "in some of the commentaries," read **ἐδάμνατο**, which seems rather more appropriate to the effect of an immediately fatal wound.

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δῖος Ἀλέξανδρος, Ἑλένης πόσις ἠυκόμοιο,
ἄκρην κὰκ κορυφήν, ὅθι τε πρῶται τρίχες ἵππων
κρανίῳ ἐμπεφύασι, μάλιστα δὲ καίριόν ἐστιν.
ἀλγήσας δ' ἀνέπαλτο, βέλος δ' εἰς ἐγκέφαλον δῦ,
σὺν δ' ἵππους ἐτάραξε κυλινδόμενος περὶ χαλκῷ.
ὄφρ' ὁ γέρων ἵπποιο παρηορίας ἀπέταμνεν
φασγάνῳ αἴσσων, τόφρ' Ἕκτορος ὠκέες ἵπποι
ἦλθον ἀν' ἰωχμὸν θρασὺν ἡνίοχον φορέοντες
Ἕκτορα. καί νύ κεν ἔνθ' ὁ γέρων ἀπὸ θυμὸν ὄλεσσεν,
εἰ μὴ ἄρ' ὀξὺ νόησε βοὴν ἀγαθὸς Διομήδης.
σμερδαλέον δ' ἐβόησεν ἐποτρύνων Ὀδυσῆα·
" διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
πῇ φεύγεις μετὰ νῶτα βαλών, κακὸς ὣς ἐν ὁμίλῳ ;
μή τίς τοι φεύγοντι μεταφρένῳ ἐν δόρυ πήξῃ.
ἀλλὰ μέν', ὄφρα γέροντος ἀπώσομεν ἄγριον ἄνδρα."
ὣς ἔφατ', οὐδ' ἐσάκουσε πολύτλας δῖος Ὀδυσσεύς,
ἀλλὰ παρήιξεν κοίλας ἐπὶ νῆας Ἀχαιῶν.
Τυδεΐδης δ' αὐτός περ ἐὼν προμάχοισιν ἐμίχθη,

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84. For **καίριον** see on Δ 185.

86. **περὶ χαλκῷ**, a bold phrase, "writhing about the point of the arrow." Similar expressions occur in N 441, 570, Φ 577, Ψ 30, λ 424, μ 395 ; but in all of these the victim is pierced through the middle of the body, which makes the expression more natural.

87. The **παρήορος** or extra trace-horse is mentioned by Homer only here and in Π 152, cf. δ 590 *τρεῖς ἵππους καὶ δίφρον*.

89. **ἡνίοχον** is here used in the general sense of rider in the chariot, not as distinguishing the driver from the *παραβάτης*: so in Τ 401 *ἡνιοχῆα* means the fighter. From 121 we see that as a matter of fact Hector is not conceived as driving his own chariot. So also Ρ 427. It may be noticed that **θρασύς** is an epithet peculiarly appropriated to Hector: it is used eight times of him in Homer, and only four times of all other heroes together.

94. **μετὰ νῶτα βαλών**, generally rendered "turning thy back," a strange use. It is perhaps allowable to understand the shield as the direct object of *βαλών*, "throwing thy shield behind thy back," as we know was actually done in retreat, *e.g.* by Aias in Λ 545, *ὄπιθεν δὲ σάκος βάλεν ἑπταβόειον*. The taunt in 95 thus gains in sarcastic bitterness, "take very good care of your back." Such an expression as *μετὰ νῶτα βαλεῖν* describing a well-known manœuvre might easily pass into a technical phrase in which it was needless to name the shield. In Χ 283 however the words of l. 95 are used merely to express the inherent disgrace of a wound in the back ; cf. also Ν 289.

97. It was debated by the old critics whether **ἐσάκουσε** meant that Odysseus did not *hearken*, or only that he did not *hear* what was said. The former was the view of Aristarchos, but the latter is supported by the fact that Homer never represents any of the leading Greek heroes as a downright coward. The compound does not recur in H., and both senses are found in Trag. The fact that the flight here is caused by the act of Zeus would hardly exonerate Odysseus under the circumstances, as Diomedes is able to resist the panic for a while under the action of a special incentive.

99. **αὐτός**, *i.e.* *μόνος*, as Β 233, Ν 729. The phrase **προμάχοισιν ἐμίχθη** seems out of place here, as it is regularly used of a hero who comes forward from the rear to take his place among the champions of his own side ; but now there are no Greek *πρόμαχοι* at all, as all have fled.

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στῆ δὲ πρόσθ' ἵππων Νηληιάδαο γέροντος,
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
" ὦ γέρον, ἦ μάλα δή σε νέοι τείρουσι μαχηταί,
σὴ δὲ βίη λέλυται, χαλεπὸν δέ σε γῆρας ὀπάζει·
ἠπεδανὸς δέ νύ τοι θεράπων, βραδέες δέ τοι ἵπποι·
ἀλλ' ἄγ' ἐμῶν ὀχέων ἐπιβήσεο, ὄφρα ἴδηαι
οἷοι Τρώιοι ἵπποι, ἐπιστάμενοι πεδίοιο
κραιπνὰ μάλ' ἔνθα καὶ ἔνθα διωκέμεν ἠδὲ φέβεσθαι,
οὕς ποτ' ἀπ' Αἰνείαν ἑλόμην, μήστωρα φόβοιο.
τούτω μὲν θεράποντε κομείτων, τώδε δὲ νῶι
Τρωσὶν ἐφ' ἱπποδάμοις ἰθύνομεν, ὄφρα καὶ Ἕκτωρ
εἴσεται, εἰ καὶ ἐμὸν δόρυ μαίνεται ἐν παλάμῃσιν."
ὣς ἔφατ', οὐδ' ἀπίθησε Γερήνιος ἱππότα Νέστωρ.
Νεστορέας μὲν ἔπειθ' ἵππους θεράποντε κομείτην,
ἴφθιμος Σθένελός τε καὶ Εὐρυμέδων ἀγαπήνωρ·
τὼ δ' εἰς ἀμφοτέρω Διομήδεος ἅρματα βήτην.
Νέστωρ δ' ἐν χείρεσσι λάβ' ἡνία σιγαλόεντα,
μάστιξεν δ' ἵππους· τάχα δ' Ἕκτορος ἄγχι γένοντο.
τοῦ δ' ἰθὺς μεμαῶτος ἀκόντισε Τυδέος υἱός·
καὶ τοῦ μέν ῥ' ἀφάμαρτεν, ὁ δ' ἡνίοχον θεράποντα,
υἱὸν ὑπερθύμου Θηβαίου Ἠνιοπῆα,
ἵππων ἡνί' ἔχοντα βάλε στῆθος παρὰ μαζόν.
ἤριπε δ' ἐξ ὀχέων, ὑπερώησαν δέ οἱ ἵπποι
ὠκύποδες· τοῦ δ' αὖθι λύθη ψυχή τε μένος τε.
Ἕκτορα δ' αἰνὸν ἄχος πύκασε φρένας ἡνιόχοιο·

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103. **γῆρας ὀπάζει**, as Δ 321. Here as elsewhere the MSS. vary between *ὀπάζει ἐπείγει* and *ἱκάνει*.

104. For the horses of Nestor, which seem to have been as famous for their slowness as those of Diomedes for their speed, see Ψ 309.

105-107. See E 221-223; and for the phrase **μήστωρα** or **μήστωρε φόβοιο**, E 272. Here, as there, MS. evidence is in favour of the latter reading, though the consensus is not universal.

108 was athetized by Aristarchos, according to Aristonikos, on the following grounds:—*ὅτι ἄτοπον προστιθέναι τὴν ἱστορίαν τῷ εἰδότι καὶ ὁ καιρὸς δεῖται συντομίας· καὶ ὅτι τὸ ποτέ χρονικὴν ἔχει ἔμφασιν, τῆς ἀφαιρέσεως γεγονυίας τῇ πρὸ ταύτης ἡμέρᾳ.* These arguments hardly seem sufficient.

109. As usual **τούτω** is used of the more distant, **τώδε** of the nearer to the speaker, of two objects. **θεράποντε**, Eurymedon (Λ 620) and Sthenelos.

111. For the use of the future instead of the subj. in final clauses see H. G. § 326, 3. For **εἰ**, which has by far the best MS. authority, most editors read *ἤ*. But this use of *ἤ* to introduce a dependent interrogation is not well supported. See H. G. § 338, note.

114. **ἴφθιμος**, so two of the best MSS., AD; the rest give *ἴφθιμοι*. Cf. Ψ 511, *ἴφθιμος Σθένελος*.

116. Here and in 137 the MSS. vary between **σιγαλόεντα** and **φοινικόεντα**. For the latter cf. Δ 141 and ψ 201, which shew that the art of staining leather purple was well known.

122. **ὑπερώησαν**, "swerved aside thereat," on missing the guiding hand; as Ψ 433 (*ἵπποι*) *ἠρώησαν ὀπίσσω*. For the verb *ἐρωέω* see on B 179.

124. **πύκασε**, "covered up," veiled

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τὸν μὲν ἔπειτ' εἴασε, καὶ ἀχνύμενός περ ἑταίρου,
κεῖσθαι, ὁ δ' ἡνίοχον μέθεπε θρασύν. οὐδ' ἄρ' ἔτι δὴν
ἵππω δευέσθην σημάντορος· αἶψα γὰρ εὗρεν
Ἰφιτίδην Ἀρχεπτόλεμον θρασύν, ὅν ῥα τόθ' ἵππων
ὠκυπόδων ἐπέβησε, δίδου δέ οἱ ἡνία χερσίν.
ἔνθα κε λοιγὸς ἔην καὶ ἀμήχανα ἔργα γένοντο,
καί νύ κε σήκασθεν κατὰ Ἴλιον ἠύτε ἄρνες,
εἰ μὴ ἄρ' ὀξὺ νόησε πατὴρ ἀνδρῶν τε θεῶν τε.
βροντήσας δ' ἄρα δεινὸν ἀφῆκ' ἀργῆτα κεραυνόν,
κὰδ δὲ πρόσθ' ἵππων Διομήδεος ἧκε χαμᾶζε·
δεινὴ δὲ φλὸξ ὦρτο θεείου καιομένοιο,
τὼ δ' ἵππω δείσαντε καταπτήτην ὑπ' ὄχεσφιν.
Νέστορα δ' ἐκ χειρῶν φύγον ἡνία σιγαλόεντα·
δεῖσε δ' ὅ γ' ἐν θυμῷ, Διομήδεα δὲ προσέειπεν·
"Τυδεΐδη, ἄγε δὴ αὖτε φόβονδ' ἔχε μώνυχας ἵππους.
ἦ οὐ γιγνώσκεις, ὅ τοι ἐκ Διὸς οὐχ ἕπετ' ἀλκή;
νῦν μὲν γὰρ τούτῳ Κρονίδης Ζεὺς κῦδος ὀπάζει,
σήμερον· ὕστερον αὖτε καὶ ἡμῖν, αἴ κ' ἐθέλῃσιν,
δώσει· ἀνὴρ δέ κεν οὔ τι Διὸς νόον εἰρύσσαιτο,

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his mind; in this metaphorical sense only in the present phrase, which recurs also in 316 and P 83. Cf. *ἔρος φρένας ἀμφεκάλυψεν* Γ 442, etc.

126. **μέθεπεν**, "drove in quest of"; the construction is the same as in E 329, *Τυδεΐδην μέθεπεν κρατερώνυχας ἵππους*, the direct object *ἵππους* being omitted here, as continually with *ἔχειν* when meaning "to drive." *ἐφέπειν* is used in a similar way, Π 724, 732, Ω 326. That the idea of "handling" horses (see note on Z 321) passes naturally into that of "driving" them is shewn—if proof be needed—by the special application of the word *ménage* (our *manage*) from *manus*. The common explanations, "to follow with the eyes, to seek or strive after" (L. and S.), or "busied himself about," or simply "went after," cannot be derived from the other uses of the root *ἑπ*, which never means simply "to go." Much less does *ἕπομαι* mean "to follow at a distance": it always is used of accompanying, and the middle is kept quite distinct in use from the active.

130. **ἀμήχανα**, fatal, irremediable, lit. "admitting of no *μῆχος*" to evade them, see I 249.

131. Cf. Z 73. Schol. V says that this line was continued *ἐν τισι τῶν παλαιῶν* by the following:—

Τρῶες ὑπ' Ἀργείων, ἔλιπον δέ κεν Ἕκτορα δῖον
χαλκῷ δῃωθέντα, δάμασσε δέ μιν Διομήδης.

The sudden turn in the battle is quite out of proportion to what has gone before; there is no indication of any general rally on the Greek side, and the idea that Diomedes could unaided have caused a general rout of the enemy seems to be a mere outbidding of his exploits in the fifth book, even where he has divine assistance. These objections could to some extent be evaded by supposing 131 to be an interpolation.

135. For the smell of sulphur accompanying a lightning flash see Ξ 415.

136. For the form **καταπτήτην** see B 312.

139. **φόβονδ' ἔχε**, lit. "drive towards flight." Cf. E 252 *φόβονδ' ἀγόρευε*, and *πεδίονδ' ἔχον* Γ 263.

141. **ὀπάζει** is of course the transitive form of *ἕπεται* above, "makes to accompany."

143. **εἰρύσσαιτο**, a singular use of this verb, obviously different from that in A 216, where it means "to obey, observe." It appears to be rather analogous

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οὐδὲ μάλ' ἴφθιμος, ἐπεὶ ἦ πολὺ φέρτερός ἐστιν."
τὸν δ' ἠμείβετ' ἔπειτα βοὴν ἀγαθὸς Διομήδης·
"ναὶ δὴ ταῦτά γε πάντα, γέρον, κατὰ μοῖραν ἔειπες·
ἀλλὰ τόδ' αἰνὸν ἄχος κραδίην καὶ θυμὸν ἱκάνει·
Ἕκτωρ γάρ ποτε φήσει ἐνὶ Τρώεσσ' ἀγορεύων·
'Τυδεΐδης ὑπ' ἐμεῖο φοβεύμενος ἵκετο νῆας.'
ὥς ποτ' ἀπειλήσει· τότε μοι χάνοι εὐρεῖα χθών."
τὸν δ' ἠμείβετ' ἔπειτα Γερήνιος ἱππότα Νέστωρ·
"ὢ μοι, Τυδέος υἱὲ δαΐφρονος, οἷον ἔειπες.
εἴ περ γάρ σ' Ἕκτωρ γε κακὸν καὶ ἀνάλκιδα φήσει,
ἀλλ' οὐ πείσονται Τρῶες καὶ Δαρδανίωνες
καὶ Τρώων ἄλοχοι μεγαθύμων ἀσπιστάων,
τάων ἐν κονίῃσι βάλες θαλεροὺς παρακοίτας."
ὣς ἄρα φωνήσας φύγαδ' ἔτραπε μώνυχας ἵππους
αὖτις ἀν' ἰωχμόν· ἐπὶ δὲ Τρῶές τε καὶ Ἕκτωρ
ἠχῇ θεσπεσίῃ βέλεα στονόεντα χέοντο.
τῷ δ' ἐπὶ μακρὸν ἄυσε μέγας κορυθαίολος Ἕκτωρ·
"Τυδεΐδη, περὶ μέν σε τίον Δαναοὶ ταχύπωλοι
ἕδρῃ τε κρέασίν τε ἰδὲ πλείοις δεπάεσσιν·
νῦν δέ σ' ἀτιμήσουσι· γυναικὸς ἄρ' ἀντὶ τέτυξο.
ἔρρε, κακὴ γλήνη, ἐπεὶ οὐκ εἴξαντος ἐμεῖο

to B 859, ἐρύσσατο κῆρα, warded off fate, meaning here, "no man can defend himself from the designs of Zeus." But the other forms in εἰ- always mean either "observe" in the sense of obeying, or "guard, protect," as Π 542, Τ 93, Χ 303, etc. In π 463 εἰρύαται means "watch" in a hostile sense. The same divergence of meaning is seen in the use of φυλάσσω and φυλάσσομαι, by which the Scholiasts explain the present word.

147. It is most natural to take **τόδε** as agreeing with **ἄχος**, "this is the sore grief." It is however possible to understand it as an accusative anticipating the content of the following clause, "It is in respect of this that great grief comes upon me, namely, that," etc. For this use of the pronoun cf. τό γε E 827, and τὸ δέ Z 523.

148. The future **φήσει** is found only here and in 153.

150. **ἀπειλήσει**, here in the primitive sense, "declare loudly," cf. Ψ 863, 872, and θ 383 ἀπείλησας βητάρμονας εἶναι ἀρίστους. The word is possibly connected with ἠπύω, but this is doubtful. For the last half of the line see Δ 182.

153. **εἴ περ φήσει** admits Diomedes' view of Hector's action as right, "though Hector will indeed say."

157. **φύγαδ' ἔτραπε**, like φόβονδ' ἔχε above (139).

161. Hector loses no time in justifying the opinion of Nestor and Diomedes. For the chief seat and other marks of distinction see Δ 260, Η 321, Μ 310, with the notes on those passages.

163. **ἄρα** with **τέτυξο**, "you are *after all*," as often. **ἀντί**, lit. in the place of a woman, *i.e.* no better than one. It may also mean "as good as," *i.e.* no worse than, Ι 116, Φ 75, θ 546; it merely indicates *equality*.

164. **γλήνη**, "plaything," doll, puppet. The word recurs in Ξ 494, ι 390, in the sense of the pupil of the eye (so also Soph. O. T. 1277); and the cognate γλήνεα is found in Ω 192, meaning trinkets (compare τρίγληνος Ξ 183, "with three drops," of earrings; Helbig, H. E. 185). The word seems to come from the root γαλ directly, and to mean "something bright." In the present passage it has been taken to mean "girl" by a process the inverse of that

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πύργων ἡμετέρων ἐπιβήσεαι, οὐδὲ γυναῖκας
ἄξεις ἐν νήεσσι· πάρος τοι δαίμονα δώσω."
ὣς φάτο, Τυδεΐδης δὲ διάνδιχα μερμήριξεν,
ἵππους τε στρέψαι καὶ ἐναντίβιον μαχέσασθαι.
τρὶς μὲν μερμήριξε κατὰ φρένα καὶ κατὰ θυμόν,
τρὶς δ' ἄρ' ἀπ' Ἰδαίων ὀρέων κτύπε μητίετα Ζεὺς
σῆμα τιθεὶς Τρώεσσι, μάχης ἑτεραλκέα νίκην.
Ἕκτωρ δὲ Τρώεσσιν ἐκέκλετο μακρὸν ἀΰσας·
"Τρῶες καὶ Λύκιοι καὶ Δάρδανοι ἀγχιμαχηταί,
ἀνέρες ἔστε, φίλοι, μνήσασθε δὲ θούριδος ἀλκῆς·
γιγνώσκω δ', ὅτι μοι πρόφρων κατένευσε Κρονίων
νίκην καὶ μέγα κῦδος, ἀτὰρ Δαναοῖσί γε πῆμα·
νήπιοι, οἳ ἄρα δὴ τάδε τείχεα μηχανόωντο
ἀβλήχρ' οὐδενόσωρα· τὰ δ' οὐ μένος ἀμὸν ἐρύξει·
ἵπποι δὲ ῥέα τάφρον ὑπερθορέονται ὀρυκτήν.
ἀλλ' ὅτε κεν δὴ νηυσὶν ἔπι γλαφυρῇσι γένωμαι,
μνημοσύνη τις ἔπειτα πυρὸς δηΐοιο γενέσθω,
ὡς πυρὶ νῆας ἐνιπρήσω, κτείνω δὲ καὶ αὐτοὺς
[Ἀργείους παρὰ νηυσίν, ἀτυζομένους ὑπὸ καπνοῦ.]"

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by which *κόρη* comes to mean the pupil of the eye. But it implies no more than "you pretty toy." **οὐκ** of course goes with **ἐπιβήσεαι**, not with *εἴξαντος*.

166. **δαίμονα δώσω**, "I will deal thee fate," a strange expression, not elsewhere found. Cf. *δόμεν θάνατον* I 571, and the phrase *δαίμονος αἶσα*. Zenod. read *πότμον ἐφήσω*, a more likely phrase. Aristarchos and Aristophanes athetized 164-166, partly on account of this, partly because they considered the lines "poor and unsuited to the characters of the speakers." Against this may be set Bergk's remark that the speech of Hector without these lines is very weak and jejune.

167. **διάνδιχα μερμήριξεν**, followed by the statement of only one of the alternatives which present themselves, is exactly paralleled by our colloquial "had half a mind to turn his horses and to fight." See on A 189, where the same phrase is found.

171. For the phrase **μάχης ἑτεραλκέα νίκην** see H 26. According to Nikanor, the comma must be put after *Τρώεσσιν*, as is always printed, *ἐὰν γὰρ συνάπτωμεν, σολοικοφανὲς γίνεται*. *I.e.* he objects to taking *σῆμα* as an accusative in apposition with the preceding line, "by way of a sign," and joining *τιθεὶς ἑτ. νίκην Τρώεσσιν*, "appointing for the Trojans a turning of the tide of battle." This construction is perhaps possible, though not very Homeric; it may have been suggested by the fact that the common phrase is *σήματα φαίνων*, or the like. There is no difficulty in taking both *νίκην* and *σῆμα* with *τιθείς* by a slight zeugma.

177. For **οἳ** Dion. Sidon. read **οἵ'**, which is pleasing in itself, and agrees with the habit of making a decided pause after *νήπιος* used interjectionally, instead of connecting it closely with what follows. We have however *νήπιοι οἳ* in O 104 and α 8, so that the question is doubtful. *μηχανάασθαι* is elsewhere always followed by an adj. in the neuter plural, not by a substantive.

178. **ἀβλήχρ'**, E 337. **οὐδενόσωρα**, "not worth a thought"; *ἅπαξ λεγόμενον* in Greek till Oppian. Döderl. takes it to mean "recking of nothing," impious, which may be right. Hes. explains *οὐδενὸς φυλακτικά*, guarding nothing. For the almost unique composition of the word see H. G. § 124 *e*.

181. **μνημοσύνη γενέσθω**, a sort of periphrastic passive to *μέμνημαι*; cf. *φειδὼ γίγνεται*, H 409.

183 is omitted by all the best MSS.;

ὣς εἰπὼν ἵπποισιν ἐκέκλετο φώνησέν τε·
" Ξάνθε τε καὶ σύ, Πόδαργε, καὶ Αἴθων Λάμπε τε δῖε,
νῦν μοι τὴν κομιδὴν ἀποτίνετον, ἣν μάλα πολλὴν
Ἀνδρομάχη, θυγάτηρ μεγαλήτορος Ἠετίωνος,
ὑμῖν πὰρ προτέροισι μελίφρονα πυρὸν ἔθηκεν
οἶνόν τ' ἐγκεράσασα πιεῖν, ὅτε θυμὸς ἀνώγοι,
ἢ ἐμοί, ὅς πέρ οἱ θαλερὸς πόσις εὔχομαι εἶναι.
ἀλλ' ἐφομαρτεῖτον καὶ σπεύδετον, ὄφρα λάβωμεν
ἀσπίδα Νεστορέην, τῆς νῦν κλέος οὐρανὸν ἵκει,
πᾶσαν χρυσείην ἔμεναι, κανόνας τε καὶ αὐτήν,
αὐτὰρ ἀπ' ὤμοιιν Διομήδεος ἱπποδάμοιο
δαιδάλεον θώρηκα, τὸν Ἥφαιστος κάμε τεύχων.
εἰ τούτω κε λάβοιμεν, ἐελποίμην κεν Ἀχαιοὺς
αὐτονυχὶ νηῶν ἐπιβησέμεν ὠκειάων."

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it is merely intended to introduce Ἀργείους as a gloss on αὐτούς.

184. The following passage down to 212 has given rise to many well-founded suspicions. 185 has been condemned for the very good reason that the use of four horses in a chariot is post-Homeric. 186-190 are confused and absurd, even if we cut out 189; 192-197 are exaggerated, and do not agree with the rest of the Iliad. 198-211 are weak in themselves, contradict the fine introduction to this book, and have no bearing whatever on the story; 212 is a familiar sign of interpolation. 213 follows naturally after 182.

185. The names of the horses are all taken from other passages, see Π 149, Ψ 295, ψ 246. A four-horse chariot is alluded to only in Ο 680, ν 81, in similes, and perhaps in Λ 699. *q.v.*

186. Observe the dual **ἀποτίνετον** continued in 191. This may indicate that the preceding line is an interpolation; though it has been proposed to defend it on the ground that two is the ordinary number of horses (H. G. § 173). The construction changes in 188, as often; it begins as though **ἔθηκεν** alone were to follow, but the idea is expanded so that **πυρόν** has to come in a rather awkward apposition with **κομιδήν**.

189. This line was athetized by Aristoph. and Aristarchos, on the ground that it is absurd to make the horses drink wine. The line in this case will be a singularly unfortunate expedient on the part of an interpolator who was offended at Hector's being made to eat grain, as is the case if we omit it. **πυρός** has to be ground before it can be the food of men, υ 109. The whole passage is too hopeless to be remedied by a single omission.

192. A famous shield of Nestor is as little known elsewhere to the Iliad as a divine breastplate of Diomedes. As the story now stands, the latter must have belonged to Glaukos, with whom Diomedes had exchanged armour, and could not have failed to obtain mention in Ζ 236; while there is no allusion to the former in the passage which refers to the arms which Nestor may be presumed to have taken from Ereuthalion, Η 146-155. Besides, the effect anticipated from the capture of these two pieces of armour seems quite disproportionate. **νῦν** in 192 is a mere metrical makeshift: for the phrase see θ 74. The **κανόνες** of 193 are explained as being the handles by which the shield was held; *i.e.* bars crossing the inner concavity. I feel some doubt however as to whether these were really used in the Homeric shield; see Ν 407, and J. H. S. iv. 290. In any case only one of these handles can have been a rod, viz. the one which was grasped by the hand; that which held the arm must have been a ring, and can therefore hardly have been called *κανών*. The *κανόνες* may therefore have been rods to which the ends of the *τελαμών* were fastened, or perhaps more probably they are identical with the ῥάβδοι, radial stays running inside from the central ὀμφαλός to the rim and forming part of the framework of the shield.

196. Cf. Ε 273. As a matter of fact

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ὣς ἔφατ' εὐχόμενος, νεμέσησε δὲ πότνια Ἥρη,
σείσατο δ' εἰνὶ θρόνῳ, ἐλέλιξε δὲ μακρὸν Ὄλυμπον,
καί ῥα Ποσειδάωνα μέγαν θεὸν ἀντίον ηὔδα·
"ὢ πόποι, ἐννοσίγαι' εὐρυσθενές, οὐδέ νυ σοί περ
ὀλλυμένων Δαναῶν ὀλοφύρεται ἐν φρεσὶ θυμός.
οἱ δέ τοι εἰς Ἑλίκην τε καὶ Αἰγὰς δῶρ' ἀνάγουσιν
πολλά τε καὶ χαρίεντα· σὺ δέ σφισι βούλεο νίκην.
εἴ περ γάρ κ' ἐθέλοιμεν, ὅσοι Δαναοῖσιν ἀρωγοί,
Τρῶας ἀπώσασθαι καὶ ἐρυκέμεν εὐρύοπα Ζῆν,
αὐτοῦ κ' ἔνθ' ἀκάχοιτο καθήμενος οἶος ἐν Ἴδῃ."
τὴν δὲ μέγ' ὀχθήσας προσέφη κρείων ἐνοσίχθων·
"Ἥρη ἀπτοεπές, ποῖον τὸν μῦθον ἔειπες.
οὐκ ἂν ἐγώ γ' ἐθέλοιμι Διὶ Κρονίωνι μάχεσθαι
ἡμέας τοὺς ἄλλους, ἐπεὶ ἦ πολὺ φέρτερός ἐστιν."
ὣς οἱ μὲν τοιαῦτα πρὸς ἀλλήλους ἀγόρευον·
τῶν δ', ὅσον ἐκ νηῶν ἀπὸ πύργου τάφρος ἔεργεν,

Hector's desire is to *prevent* the embarkation of the Greeks by burning the ships; 182, 217.

199. This line seems to be a poor attempt to outbid the famous passage, A 530.

200. **ἀντίον ηὔδα** must here be taken to mean "addressed"; it is elsewhere used only of a reply to something previously said.

203. Helike and Aigai are two cities in Achaia, both chief seats of the worship of Poseidon; B 575.

204. **βούλεο** is generally taken as an imperative, but it may equally well be an imperfect, "you used to will them the victory." *βούλεσθαι* is the regular word for the wish of gods, which is equivalent to performance; H 21, P 331, Ψ 682. **ἐθέλοιμεν** in the next line = "make up our minds," B 123.

206. **Ζῆν**, a somewhat doubtful form. Ar., followed by all our MSS., wrote Ζῆν', assuming a synaphea with the following line. There are some other traces of this in Homer, but they are all very doubtful, and the short form Ζῆν is defensible on analogy, though there is no direct evidence for it. It apparently represents the Skt. *Djām*, as βῶν represents *gām*, see H 238. Herodianus attests also a nom. Ζῆς, which might have an accusative Ζῆν on the analogy of nouns of the first declension. But the question is by no means certain; it is at least a curious coincidence that in every case where the form Ζῆν occurs, the following word, at the beginning of the next line, should commence with a vowel (Ξ 265, Ω 331), see Hinrichs, *de Hom. El. Vest. Aeol.* p. 109; Curtius, *Et.* p. 616.

207. This is quite inconsistent with the introduction to the book. **καθήμενος** is virtually the principal verb, "he would sit alone, to his vexation." Zenod. read *κάθοιτ' ἀκαχήμενος*.

209. **ἀπτοεπές** used to be explained either as *ἀπτόητος* (undaunted) *τοῖς ἔπεσιν* or *καθαπτομένη τοῖς ἔπεσιν*, neither of which will do. As the word stands it is better derived from root *jαπ* of *ἰάπτω*, *iacio*, in the sense of "hurling words about," reckless in speech (so Mr. Monro). But there is much plausibility in Wackernagel's suggestion *ἀεπτοεπές* (or perhaps rather *ἀαπτοεπές*), "unmanageable, uncontrollable, in language." Cf. the forms *ἀμετροεπής* B 212, *ἀμαρτοεπές* N 824; and for *ἄεπτος* see on A 567. Tradition varies between *ἀπτ-* and *ἀπτ-*.

213. The meaning of this line has puzzled commentators, ancient and modern. The text is the reading of Aristarchos; Zenodotos, as has been shewn by Ludwich, had *καί* for *ἀπό*, while some read *ἀπὸ τάφρου πύργος*. Aristarchos also varied between *ἔεργε* and *ἔρυκε*. As to the meaning, **πύργος** must stand for the whole fortification of

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πλῆθεν ὁμῶς ἵππων τε καὶ ἀνδρῶν ἀσπιστάων
εἰλομένων· εἶλει δὲ θοῷ ἀτάλαντος Ἄρηι
Ἕκτωρ Πριαμίδης, ὅτε οἱ Ζεὺς κῦδος ἔδωκεν.
καί νύ κ' ἐνέπρησεν πυρὶ κηλέῳ νῆας ἐίσας,
εἰ μὴ ἐπὶ φρεσὶ θῆκ' Ἀγαμέμνονι πότνια Ἥρη
αὐτῷ ποιπνύσαντι θοῶς ὀτρῦναι Ἀχαιούς.
βῆ δ' ἰέναι παρά τε κλισίας καὶ νῆας Ἀχαιῶν
πορφύρεον μέγα φᾶρος ἔχων ἐν χειρὶ παχείῃ,
στῆ δ' ἐπ' Ὀδυσσῆος μεγακήτεϊ νηὶ μελαίνῃ,

---

the camp, as in M 333, *πάπτηνεν δ' ἀνὰ πύργον Ἀχαιῶν*, though in this sense the plural is most common. The real difficulty lies in the two prepositions **ἀπό** and **ἐκ**. The latter should mean "starting from," and therefore imply a space bounded on one side by the ships. But how could any space bounded by ships and foss be *ἀπὸ πύργου* when the wall is between them? If we could understand *πύργος* as indicating some point of the wall, as for instance the "common grave" at one end (H 337), *ἀπό* might indicate the portion of the space between ships and wall remote from this end; but there is no reason why one end only of the camp should be specified. The only other interpretation consistent with the words is, I think, that which joins *ἀπό* with the verb, and takes *πύργου τάφρος* together, "all that the moat of the wall encloses from (*i.e.* up to) the ships." This is consistent and intelligible, but the order of the words is very harsh. The explanation which is generally approved is that of La Roche, according to which *ἐκ* means "outside the ships," and the space indicated is that between the wall and the moat, the Greeks not being actually driven inside the wall in this day's fighting at all. But this use of *ἐκ* for *ἐκτός* can hardly be supported; it has to mean here "in a space separated from" the ships; whereas the use of *ἐκ*, unlike that of *ἀπό*, always implies one of two things, either motion out of a space, or position in a space "starting from," and therefore in continuous connexion with, a limit; both of which senses have to be excluded here. In other words, to give the required meaning we ought to have *ἀπὸ νηῶν ἐκ πύργου*. Of the passages quoted by La Roche for the use of *ἐκ* the only one which has a real similarity to the sense he wants is Ξ 130, where *ἐκ βελέων* means "out of range." But analogy shews that this phrase means a space measured from the margin of the range of darts. It may further be urged that 217 and 220-222 shew that no stress can be meant to lie on the fact that the Greeks are not yet driven within the wall; rather they are at the very last line of defence which can save the ships. Although in many passages the moat and the wall are regarded as two lines with a considerable space between them, *e.g.* Σ 215, yet this is one of the points in which the poem shews decided unsteadiness of conception of the actual scene of conflict. The choice therefore seems to lie between the two explanations first given, unless we are prepared to adopt the reading of Zenodotos, or to make such a change as that suggested by Mr. Monro, *ἐπὶ πύργῳ τάφρος*, "the wall with its moat."

221. It is not quite clear whether Agamemnon holds the mantle in his hands in order to be the freer, like Odysseus in B 183, or to call attention to what he is doing; perhaps both ideas may be intended. It may be noticed that purple does not seem to be a distinctively royal colour in Homer, see *θ* 84, *δ* 115, etc.

222. **μεγακήτεϊ**, "with mighty hollow," capacious; so Φ 22, "with mighty maw," and of the sea "with mighty deeps," *γ* 158. Jordan proposes to derive the word from the ordinary sense of *κῆτος*, "monster," explaining *πόντος μεγακ.* as "teeming with great monsters," and *μεγακ. νηί* as "with a great monster" at the prow; for it was a common practice, as we see from the early vase-paintings, to make the prow of the ship in the form of a huge animal's snout, like a pig's, and to paint a great eye upon it (see B 637). But it is probable that the projecting "ram" was not a part of the oldest Greek ship; see Helbig, H. E. p. 56.

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ἤ ῥ' ἐν μεσσάτῳ ἔσκε, γεγωνέμεν ἀμφοτέρωσε·
[ἠμὲν ἐπ' Αἴαντος κλισίας Τελαμωνιάδαο
ἠδ' ἐπ' Ἀχιλλῆος, τοί ῥ' ἔσχατα νῆας ἐίσας
εἴρυσαν, ἠνορέῃ πίσυνοι καὶ κάρτεϊ χειρῶν·]
ἤυσεν δὲ διαπρύσιον Δαναοῖσι γεγωνώς·
"αἰδώς, Ἀργεῖοι, κάκ' ἐλέγχεα, εἶδος ἀγητοί·
πῇ ἔβαν εὐχωλαί, ὅτε δὴ φάμεν εἶναι ἄριστοι,
ἃς ὁπότ' ἐν Λήμνῳ κενεαυχέες ἠγοράασθε,
ἔσθοντες κρέα πολλὰ βοῶν ὀρθοκραιράων,
πίνοντες κρητῆρας ἐπιστεφέας οἴνοιο,
Τρώων ἄνθ' ἑκατόν τε διηκοσίων τε ἕκαστος
στήσεσθ' ἐν πολέμῳ· νῦν δ' οὐδ' ἑνὸς ἄξιοί εἰμεν
Ἕκτορος, ὃς τάχα νῆας ἐνιπρήσει πυρὶ κηλέῳ.
Ζεῦ πάτερ, ἦ ῥά τιν' ἤδη ὑπερμενέων βασιλήων
τῇδ' ἄτῃ ἄασας καί μιν μέγα κῦδος ἀπηύρας;
οὐ μὲν δή ποτέ φημι τεὸν περικαλλέα βωμὸν

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223. **μεσσάτῳ**, only here and Λ 6. **γεγωνέμεν** *οὐ ψιλῶς ἐστι φωνεῖν, ἀλλ' ἀκουστὸν φθέγγεσθαι*, Schol. A, rightly. 222-226 = Λ 5-9; the last three lines are omitted here by the best MSS. 227 = Λ 275, 228 = E 787.

229. **εὐχωλαί** "boastings," not in a bad sense, which is only given by *κενεαυχέες*. For the phrase *πῇ ἔβαν* cf. E 472, Ω 201. The following relative clause is evidently imperfect, as there is a verb wanting either after **ἃς** or **ὁπότ'** according as we punctuate. If we put a comma after *Λήμνῳ*, we must assume an ellipse of *ἦτε*, as in our idiomatic "you boasted when in Lemnos." It is common enough for the substantive verb to be omitted in relative clauses (H. G. § 271), and an instance after a temporal adverb will be found in κ 176, *ὄφρ' ἐν νηὶ θοῇ βρῶσίς τε πόσις τε*: but here the omission is harsh, because the subject of the verb is not expressed. Hence some join *ὁπότε* with *ἠγοράασθε*, and hold that there is an anacoluthon, the verb governing *ἃς* being forgotten after the interposed relative clause. Christ thinks that the confused construction indicates an interpolation by a cyclic poet from a narrative in the Kypria, which may from the abstract we possess have given some such story of a feast on the journey to Troy. But this is hardly probable. There is an evident allusion to the famous wines of Lemnos; see H 467.

231 was athetized by Aristarchos on the ground that beef does not tend to make men boastful.

232. For **ἐπιστεφέας** see A 470.

234. **στήσεσθαι**, with *ἀντί*, apparently "would weigh" as much as (see on 163); *ἄξιοι* being also used in this literal meaning. So Schol. B. Schol. A explains *ἄνθ'* as *ἄντα*, hardly so well, on the question-begging ground that if it is for *ἀντί* it would have no accent.

235. Athetized by Aristarchos and Aristoph. on the ground that it quite spoils the rhetorical effect of the reproach; Agamemnon ought to say "we are no match even for the *weakest* Trojan." It has all the appearance of a gloss. Aristarchos would have preferred to read *Ἕκτορος ᾧ δὴ κῦδος Ὀλύμπιος αὐτὸς ὀπάζει*, but we are not told if this is a conjecture or not.

237. This throwing of the blame upon the *ἄτη* of Zeus is a favourite resource of Agamemnon; see T 91, etc. The form *ἄασας* is in accordance with the best analogy, but the best MSS. read *ἆσας*. If we retain the trisyllable form we must read *-τῃ α-* as one syllable by synizesis, as the forms in *αα* never have both short, though one or other of the two is often so. The contracted form is supported by *ἆσε* λ 61, *ἀάσατο* T 95.

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νηὶ πολυκλήϊδι παρελθέμεν ἐνθάδε ἔρρων,
ἀλλ' ἐπὶ πᾶσι βοῶν δημὸν καὶ μηρί' ἔκηα,
ἱέμενος Τροίην εὐτείχεον ἐξαλαπάξαι.
ἀλλά, Ζεῦ, τόδε πέρ μοι ἐπικρήηνον ἐέλδωρ·
αὐτοὺς δή περ ἔασον ὑπεκφυγέειν καὶ ἀλύξαι,
μηδ' οὕτω Τρώεσσιν ἔα δάμνασθαι Ἀχαιούς."
ὣς φάτο, τὸν δὲ πατὴρ ὀλοφύρατο δάκρυ χέοντα,
νεῦσε δέ οἱ λαὸν σόον ἔμμεναι οὐδ' ἀπολέσθαι.
αὐτίκα δ' αἰετὸν ἧκε, τελειότατον πετεηνῶν,
νεβρὸν ἔχοντ' ὀνύχεσσι, τέκος ἐλάφοιο ταχείης·
πὰρ δὲ Διὸς βωμῷ περικαλλέι κάββαλε νεβρόν,
ἔνθα πανομφαίῳ Ζηνὶ ῥέζεσκον Ἀχαιοί.
οἱ δ' ὡς οὖν εἴδονθ', ὅ τ' ἄρ' ἐκ Διὸς ἤλυθεν ὄρνις,
μᾶλλον ἐπὶ Τρώεσσι θόρον, μνήσαντο δὲ χάρμης.
ἔνθ' οὔ τις πρότερος Δαναῶν πολλῶν περ ἐόντων
εὔξατο Τυδεΐδαο πάρος σχέμεν ὠκέας ἵππους
τάφρου τ' ἐξελάσαι καὶ ἐναντίβιον μαχέσασθαι,
ἀλλὰ πολὺ πρῶτος Τρώων ἕλεν ἄνδρα κορυστήν,
Φραδμονίδην Ἀγέλαον. ὁ μὲν φύγαδ' ἔτραπεν ἵππους·
τῷ δὲ μεταστρεφθέντι μεταφρένῳ ἐν δόρυ πῆξεν
ὤμων μεσσηγύς, διὰ δὲ στήθεσφιν ἔλασσεν.
ἤριπε δ' ἐξ ὀχέων, ἀράβησε δὲ τεύχε' ἐπ' αὐτῷ.
τὸν δὲ μετ' Ἀτρεΐδαι Ἀγαμέμνων καὶ Μενέλαος,

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239. The derivation and original sense of **ἔρρειν** are obscure. In Homer, as in Attic Greek, the verb is always used where the sense of going *in misfortune*, *under a curse*, and the like, is appropriate, if not necessary. Mr. Ridgeway however has remarked (*Journ. Phil.* xii. p. 32) that it seems to be used in an Elean inscription (Collitz, 1153) in the simple sense "to go, have recourse to," but the reading there is very doubtful. Cf. Σ 421, I 364. The sense "on my ill-omened journey hither" is obviously appropriate here.

243. **αὐτούς**, *i.e.* even if we fail of our purpose let us at least save our lives.

246. **ἀπολέσθαι** MSS., *ἀπολεῖσθαι* Ar., which is adopted by Naber and Christ on the analogy of ι 496, μ 230. But the best reading in the former passage is *ὀλέσθαι* not *ὀλεῖσθαι*: while in the latter *φανεῖσθαι* represents a future *φανεῖται* in the speaker's mind, which is not the case here.

247. **τελειότατον**, *ἐπιτελεστικώτατον* Schol., most sure to bring fulfilment.

250. **πανομφαίῳ**, *i.e.* to whom belong all omens by sounds or voices, such as Odysseus asks from Zeus in υ 100, *φήμην τίς μοι φάσθω*. The epithet only occurs here, and is certainly not very appropriate to the particular omen.

254. **εὔξατο**, could boast that he had driven his horses in front of Tydeides. This is the only case in Homer of **πάρος** with the genitive. It takes up **πρότερος** in the preceding line. La R. however prefers to connect **Τυδεΐδαο** with *πρότερος*, and *πάρος* with **σχέμεν**, to drive right onwards, a use for which there seems to be no analogy whatever. **ἐξελάσαι** in Attic would require *ὥστε*. **μαχέσασθαι**, aor., to *take up* the fight. **πρῶτος**, Tydeides, by a rather awkward change of subject.

258-260. E 40-42, etc.

261. **τὸν δὲ μετ'**, sc. *ἦλθον*. 262-265 = H 164-167. It is curious that Odysseus

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τοῖσι δ' ἐπ' Αἴαντες θοῦριν ἐπιειμένοι ἀλκήν,
τοῖσι δ' ἐπ' Ἰδομενεὺς καὶ ὀπάων Ἰδομενῆος
Μηριόνης, ἀτάλαντος Ἐνυαλίῳ ἀνδρεϊφόντῃ,
τοῖσι δ' ἐπ' Εὐρύπυλος Εὐαίμονος ἀγλαὸς υἱός.
Τεῦκρος δ' εἴνατος ἦλθε παλίντονα τόξα τιταίνων,
στῆ δ' ἄρ' ὑπ' Αἴαντος σάκεϊ Τελαμωνιάδαο.
ἔνθ' Αἴας μὲν ὑπεξέφερεν σάκος· αὐτὰρ ὅ γ' ἥρως
παπτήνας, ἐπεὶ ἄρ τιν' ὀιστεύσας ἐν ὁμίλῳ
βεβλήκειν, ὁ μὲν αὖθι πεσὼν ἀπὸ θυμὸν ὄλεσσεν,
αὐτὰρ ὁ αὖτις ἰών, πάις ὣς ὑπὸ μητέρα, δύσκεν
εἰς Αἴανθ'· ὁ δέ μιν σάκεϊ κρύπτασκε φαεινῷ.
ἔνθα τίνα πρῶτον Τρώων ἕλε Τεῦκρος ἀμύμων;
Ὀρσίλοχον μὲν πρῶτα καὶ Ὄρμενον ἠδ' Ὀφελέστην
Δαίτορά τε Χρομίον τε καὶ ἀντίθεον Λυκοφόντην
καὶ Πολυαιμονίδην Ἀμοπάονα καὶ Μελάνιππον.
[πάντας ἐπασσυτέρους πέλασε χθονὶ πουλυβοτείρῃ.]
τὸν δὲ ἰδὼν γήθησεν ἄναξ ἀνδρῶν Ἀγαμέμνων
τόξου ἄπο κρατεροῦ Τρώων ὀλέκοντα φάλαγγας·
στῆ δὲ παρ' αὐτὸν ἰὼν καί μιν πρὸς μῦθον ἔειπεν·
"Τεῦκρε, φίλη κεφαλή, Τελαμώνιε, κοίρανε λαῶν,
βάλλ' οὕτως, αἴ κέν τι φόως Δαναοῖσι γένηαι
πατρί τε σῷ Τελαμῶνι, ὅ σ' ἔτρεφε τυτθὸν ἐόντα
καί σε νόθον περ ἐόντα κομίσσατο ᾧ ἐνὶ οἴκῳ·

is not named here. Of all the heroes repeated from the preceding book the greater Aias is the only one who does anything at all.

266. **παλίντονα** probably alludes to the form of the "Scythian" bow, with a double curve, "bent back" in the middle to form a handle. Or it may mean simply "elastic," springing back when bent.

267. This mode of fighting is characteristically oriental. In the Assyrian sculptures, especially in sieges, we often find a warrior with a large shield and spear accompanied by an archer who crouches down and shoots from under the shield. The same practice is also found, though rarely, on the old Greek vases.

270. **βεβλήκει,** so best MSS.; Ar. *βεβλήκοι*, a very doubtful form (see H. G. § 83), and not necessary. With the next clause the construction changes, so that **ἥρως** in 268 is left as a *nominativus pendens*.

277 is omitted by the best MSS. It is from M 194, Π 418.

279. **ἄπο,** as Ω 605 *πέφνεν ἀπ' ἀργυρέοιο βιοῖο*.

281. **φίλη κεφαλή,** cf. Ψ 94, Σ 82, 114, Ο 39, and the allusion in Plato, *Phaedr.* 264 A, *Φαῖδρε φίλη κεφαλή*.

282. **φόως,** which generally means "safety, succour," here, by a slight zeugma, includes the idea of "glory" to the father.

284. Athetized by Aristarchos and Aristophanes, and entirely rejected by Zenodotos, on the ground that the mention of Teukros' origin is out of place, and is of a nature rather to displease than to encourage. **κομίσσατο,** "took up," is a slight *hysteron proteron* with *τρέφε*. According to the common tradition, Teukros was the son of Telamon by Hesione, daughter of Laomedon, who had been captured by Herakles when he took Troy, and given to Telamon; whence the name Teukros. But he is repeatedly called the *κασίγνητος* of Aias

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τὸν καὶ τηλόθ' ἐόντα ἐυκλείης ἐπίβησον.
σοὶ δ' ἐγὼ ἐξερέω, ὡς καὶ τετελεσμένον ἔσται·
αἴ κέν μοι δώῃ Ζεύς τ' αἰγίοχος καὶ Ἀθήνη
Ἴλιον ἐξαλαπάξαι, ἐυκτίμενον πτολίεθρον,
πρώτῳ τοι μετ' ἐμὲ πρεσβήιον ἐν χερὶ θήσω,
ἢ τρίποδ' ἠὲ δύω ἵππους αὐτοῖσιν ὄχεσφιν
ἠὲ γυναῖχ', ἥ κέν τοι ὁμὸν λέχος εἰσαναβαίνοι."
τὸν δ' ἀπαμειβόμενος προσεφώνεε Τεῦκρος ἀμύμων·
"Ἀτρεΐδη κύδιστε, τί με σπεύδοντα καὶ αὐτὸν
ὀτρύνεις; οὐ μέν τοι, ὅση δύναμίς γε πάρεστιν,
παύομαι, ἀλλ' ἐξ οὗ προτὶ Ἴλιον ὠσάμεθ' αὐτούς,
ἐκ τοῦ δὴ τόξοισι δεδεγμένος ἄνδρας ἐναίρω.
ὀκτὼ δὴ προέηκα τανυγλώχινας ὀιστούς,
πάντες δ' ἐν χροῒ πῆχθεν ἀρηιθόων αἰζηῶν·
τοῦτον δ' οὐ δύναμαι βαλέειν κύνα λυσσητῆρα."
ἦ ῥα καὶ ἄλλον ὀιστὸν ἀπὸ νευρῆφιν ἴαλλεν
Ἕκτορος ἀντικρύς, βαλέειν δέ ἑ ἵετο θυμός.
καὶ τοῦ μέν ῥ' ἀφάμαρθ', ὁ δ' ἀμύμονα Γοργυθίωνα,
υἱὸν ἐὺν Πριάμοιο, κατὰ στῆθος βάλεν ἰῷ·
τόν ῥ' ἐξ Αἰσύμηθεν ὀπυιομένη τέκε μήτηρ
καλὴ Καστιάνειρα, δέμας εἰκυῖα θεῇσιν.
μήκων δ' ὡς ἑτέρωσε κάρη βάλεν, ἥ τ' ἐνὶ κήπῳ,
καρπῷ βριθομένη νοτίῃσί τε εἰαρινῇσιν·
ὣς ἑτέρωσ' ἤμυσε κάρη πήληκι βαρυνθέν.

(see M 371, *κασ. καὶ ὄπατρος*), a word which is commonly used of brothers uterine (see Λ 257, Ω 47), so that Aristarchos seems to have thought that the legend of Hesione was not known to Homer and that Teukros was regarded as a legitimate son. But Polydoros is the *κασίγνητος* of Hector (Υ 419), though by a different mother (Φ 91). The mother of Aias was Eëriboia.

285. **ἐπίβησον,** cf. Β 234, ψ 13, 52, χ 424.

289. **πρεσβήιον,** here only in the sense of "prize to the first man," (see note on *πρέσβα*, Δ 59); a form recalling the later *πρωτεῖον*, *δευτερεῖον*, etc.

290. **ἵππω** Zenod. and Aristoph.; the reading is perhaps to be preferred to **ἵππους** of Aristarchos and all MSS. but one (Townl.), which would be likely to be introduced in order to avoid the hiatus.

291. **εἰσαναβαίνοι**: for the opt. after the future cf. Η 342.

296. **δεδεγμένος,** Herodianus *δεδεχμένος*. See on Δ 107.

297. **τανυγλώχινας,** with "thin," or perhaps "straight," barbs; see on Γ 228.

299. The comparison of Hector to a mad dog or man is rather favourite; see Ι 239, 305.

304. **ἐξ Αἰσύμηθεν** (or *Αἰσύμνηθεν*, as Zenod., Aristoph., and Aristarchos wrote) of course goes with *ὀπυιομένη*, "taken as a wife from A."

305. Athenaeus, xiv. 632 F, quotes this line in the form *καλὴ Κασσιέπεια, θεοῖς δέμας εἰοικυῖα.*

306. **ἥ τ' ἐνὶ κήπῳ,** sc. *ἐστίν*. This is the simple explanation; though Lehrs considers it weak, and prefers to supply *κάρη βάλλει* from the preceding clause, comparing Π 406, where *ἕλκει* has to be supplied after *ὡς ὅτε τις φώς*. This famous simile is imitated by Vergil, *Aen.* ix. 436, "Lassove papavera collo Demisere caput, pluvia cum forte gravantur."

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Τεῦκρος δ' ἄλλον ὀιστὸν ἀπὸ νευρῆφιν ἴαλλεν
Ἕκτορος ἀντικρύς, βαλέειν δέ ἑ ἵετο θυμός.
ἀλλ' ὅ γε καὶ τόθ' ἅμαρτε· παρέσφηλεν γὰρ Ἀπόλλων·
ἀλλ' Ἀρχεπτόλεμον, θρασὺν Ἕκτορος ἡνιοχῆα,
ἱέμενον πολεμόνδε βάλε στῆθος παρὰ μαζόν·
ἤριπε δ' ἐξ ὀχέων, ὑπερώησαν δέ οἱ ἵπποι
ὠκύποδες· τοῦ δ' αὖθι λύθη ψυχή τε μένος τε.
Ἕκτορα δ' αἰνὸν ἄχος πύκασε φρένας ἡνιόχοιο·
τὸν μὲν ἔπειτ' εἴασε καὶ ἀχνύμενός περ ἑταίρου,
Κεβριόνην δ' ἐκέλευσεν ἀδελφεὸν ἐγγὺς ἐόντα
ἵππων ἡνί' ἑλεῖν· ὁ δ' ἄρ' οὐκ ἀπίθησεν ἀκούσας.
αὐτὸς δ' ἐκ δίφροιο χαμαὶ θόρε παμφανόωντος
σμερδαλέα ἰάχων· ὁ δὲ χερμάδιον λάβε χειρί,
βῆ δ' ἰθὺς Τεύκρου, βαλέειν δέ ἑ θυμὸς ἀνώγειν.
ἤ τοι ὁ μὲν φαρέτρης ἐξείλετο πικρὸν ὀιστόν,
θῆκε δ' ἐπὶ νευρῇ· τὸν δ' αὖ κορυθαιόλος Ἕκτωρ
αὐερύοντα παρ' ὦμον, ὅθι κληῒς ἀποέργει
αὐχένα τε στῆθός τε, μάλιστα δὲ καίριόν ἐστιν,
τῇ ῥ' ἐπὶ οἷ μεμαῶτα βάλεν λίθῳ ὀκριόεντι,
ῥῆξε δέ οἱ νευρήν· νάρκησε δὲ χεὶρ ἐπὶ καρπῷ,
στῆ δὲ γνὺξ ἐριπών, τόξον δέ οἱ ἔκπεσε χειρός.
Αἴας δ' οὐκ ἀμέλησε κασιγνήτοιο πεσόντος,
ἀλλὰ θέων περίβη καί οἱ σάκος ἀμφεκάλυψεν.
τὸν μὲν ἔπειθ' ὑποδύντε δύω ἐρίηρες ἑταῖροι,
Μηκιστεὺς Ἐχίοιο πάις καὶ δῖος Ἀλάστωρ,
νῆας ἔπι γλαφυρὰς φερέτην βαρέα στενάχοντα.
ἂψ δ' αὖτις Τρώεσσιν Ὀλύμπιος ἐν μένος ὦρσεν·

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312. For Archeptolemos see 128, and for 313-317 see 121-125.

318. **ἀδελφεόν,** sc. of Hector, as he was a natural son of Priam, Π 738.

321. **ὁ δέ,** as often, introduces a fresh act of the subject of the preceding clause; *e.g.* 302 above.

323. **φαρέτρης,** the second syllable is elsewhere always long. **ἐξείλετο,** in sense a pluperfect.

325. **αὐερύοντα,** see Α 459. The word recurs in a similar sense Μ 261. **παρ' ὦμον** naturally goes with it in the sense "drawing the bow back to the shoulder," but the following clause shews that it has to be taken also with *βάλεν*. **ἀποέργει,** cf. Χ 324, *ᾗ κληῗδες ἀπ' ὤμων αὐχέν' ἔχουσιν, λαυκανίην, ἵνα τε ψυχῆς ὤκιστος ὄλεθρος.* The expression is hardly so exact here, as the collar bone cannot be said to hold asunder neck and breast in the same way as it holds apart neck and shoulders; still the meaning is clear.

326. For **καίριον,** or, as I should prefer to read, *κήριον*, see Δ 185.

328. **νευρήν,** according to the use of the word in Homer, must mean "bow-string," but the breaking of this seems such a subordinate matter that we should rather have expected *νεῦρον*, the sinew of the arm; cf. Ο 469.

332. **ὑποδύντε,** "getting under him" to bear him off, as Ρ 717. 331-334 = Ν 420-423.

οἱ δ' ἰθὺς τάφροιο βαθείης ὦσαν Ἀχαιούς,
Ἕκτωρ δ' ἐν πρώτοισι κίε σθένεϊ βλεμεαίνων.
ὡς δ' ὅτε τίς τε κύων συὸς ἀγρίου ἠὲ λέοντος
ἅπτηται κατόπισθε, ποσὶν ταχέεσσι διώκων,
ἰσχία τε γλουτούς τε, ἑλισσόμενόν τε δοκεύει,
ὣς Ἕκτωρ ὤπαζε κάρη κομόωντας Ἀχαιούς,
αἰὲν ἀποκτείνων τὸν ὀπίστατον· οἱ δὲ φέβοντο.
αὐτὰρ ἐπεὶ διά τε σκόλοπας καὶ τάφρον ἔβησαν
φεύγοντες, πολλοὶ δὲ δάμεν Τρώων ὑπὸ χερσίν,
οἱ μὲν δὴ παρὰ νηυσὶν ἐρητύοντο μένοντες,
ἀλλήλοισί τε κεκλόμενοι καὶ πᾶσι θεοῖσιν
χεῖρας ἀνίσχοντες μεγάλ' εὐχετόωντο ἕκαστος·
Ἕκτωρ δ' ἀμφιπεριστρώφα καλλίτριχας ἵππους
Γοργοῦς ὄμματ' ἔχων ἠὲ βροτολοιγοῦ Ἄρηος.
τοὺς δὲ ἰδοῦσ' ἐλέησε θεὰ λευκώλενος Ἥρη,
αἶψα δ' Ἀθηναίην ἔπεα πτερόεντα προσηύδα·
"ὢ πόποι, αἰγιόχοιο Διὸς τέκος, οὐκέτι νῶι
ὀλλυμένων Δαναῶν κεκαδησόμεθ' ὑστάτιόν περ;
οἵ κεν δὴ κακὸν οἶτον ἀναπλήσαντες ὄλωνται
ἀνδρὸς ἑνὸς ῥιπῇ· ὁ δὲ μαίνεται οὐκέτ' ἀνεκτῶς
Ἕκτωρ Πριαμίδης, καὶ δὴ κακὰ πολλὰ ἔοργεν."
τὴν δ' αὖτε προσέειπε θεὰ γλαυκῶπις Ἀθήνη·

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340. **ἰσχία,** accus. of the part affected; *ἅπτομαι* does not take a direct accusative in Homer. **δοκεύει**: this change from subjunctive to indicative is very rare after the simple *τε*, though common after *δέ τε*: hence Nauck is perhaps right in reading *δοκεύῃ*. In such a matter the tradition is of little importance. The verb means "watches for him as he keeps turning round."

341. **ὤπαζε,** pressed hard upon, cf. *γῆρας ὀπάζει*, and see E 334. The use of the cognate *ἐφέπειν* may also be compared.

345. The wall is not mentioned here, and seems to be included in the phrase *σκόλοπας καὶ τάφρον*. See on 213.

347. For **εὐχετόωντο** the more regular construction after *τε καί* would be a participle co-ordinate with *κεκλόμενοι*. Cf. Γ 80.

348. There is no mention of Hector having again mounted his chariot since 320. This is one of the points in which the poems often shew a certain want of clearness. The idea is that it was the practice of each warrior to be accompanied by his chariot close at hand, and to mount or descend from time to time, according to the convenience of the moment.

349. For **ὄμματα** Aristarchos read *οἴματα*, "*τὰς ὁδοὺς καὶ τὰ ὁρμήματα,*" which is far less appropriate here than in the other passage where the word occurs, Φ 252. In fact to Homer Gorgon was probably nothing more than a face. See Λ 36, and cf. *κυνὸς ὄμματ' ἔχων* Α 225. For **ἠέ**, which was read by Zenod. and probably by Aristarchos, all MSS. have *ἠδέ*, which can hardly be right.

353. **κεκαδησόμεθα,** from *κήδομαι*, cf. *φ* 153 *κεκαδήσει*, causal but in a rather different sense. (See Curtius, *Et.* no. 284.) It must not be confused with *κεκάδοντο*, from root *skad*, Δ 497, Λ 334. **ὑστάτιόν περ,** as we should say "even at this eleventh hour."

354. See 34.

355. **ῥιπῇ,** rush, furious onset.

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" καὶ λίην οὗτός γε μένος θυμόν τ' ὀλέσειεν
χερσὶν ὑπ' Ἀργείων φθίμενος ἐν πατρίδι γαίῃ·
ἀλλὰ πατὴρ οὑμὸς φρεσὶ μαίνεται οὐκ ἀγαθῇσιν,
σχέτλιος, αἰὲν ἀλιτρός, ἐμῶν μενέων ἀπερωεύς·
οὐδέ τι τῶν μέμνηται, ὅ οἱ μάλα πολλάκις υἱὸν
τειρόμενον σώεσκον ὑπ' Εὐρυσθῆος ἀέθλων.
ἦ τοι ὁ μὲν κλαίεσκε πρὸς οὐρανόν, αὐτὰρ ἐμὲ Ζεὺς
τῷ ἐπαλεξήσουσαν ἀπ' οὐρανόθεν προΐαλλεν.
εἰ γὰρ ἐγὼ τάδε ᾔδε' ἐνὶ φρεσὶ πευκαλίμῃσιν,
εὖτέ μιν εἰς Ἀίδαο πυλάρταο προὔπεμψεν
ἐξ ἐρέβευς ἄξοντα κύνα στυγεροῦ Ἀίδαο,
οὐκ ἂν ὑπεξέφυγε Στυγὸς ὕδατος αἰπὰ ῥέεθρα.
νῦν δ' ἐμὲ μὲν στυγέει, Θέτιδος δ' ἐξήνυσε βουλάς,
ἥ οἱ γούνατ' ἔκυσσε καὶ ἔλλαβε χειρὶ γενείου
λισσομένη τιμῆσαι Ἀχιλλῆα πτολίπορθον.
ἔσται μάν, ὅτ' ἂν αὖτε φίλην γλαυκώπιδα εἴπῃ.
ἀλλὰ σὺ μὲν νῦν νῶιν ἐπέντυε μώνυχας ἵππους,
ὄφρ' ἂν ἐγὼ καταδῦσα Διὸς δόμον αἰγιόχοιο
τεύχεσιν ἐς πόλεμον θωρήξομαι, ὄφρα ἴδωμαι,
ἢ νῶι Πριάμοιο πάις κορυθαίολος Ἕκτωρ
γηθήσει προφανέντε ἀνὰ πτολέμοιο γεφύρας,

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358. **ὀλέσειεν**, a proper opt., "I wish he might lose." The ordinary phrase *θυμὸν ὀλέσσαι* is enlarged by *μένος*, apparently with a consciousness of its etymological connexion with *μαίνεται* in 355, which is again alluded to in the *μαίνεται* of 360. On the other hand there can be no such allusion in **μενέων ἀπερωεύς**, 361.

363. Eurystheus is mentioned by name again in T 133, O 639; cf. also the late passage λ 621. The twelve labours are not mentioned, and it is doubtful if they formed a part of the Herakles legend as it existed in Homeric times.

367. For the journey of Herakles to Hades to bring up Kerberos (who is not named in Homer), see on E 397. He is first mentioned by name, as *πεντηκοντακέφαλος*, in Hesiod, *Theog.* 311. **πυλάρταο**, "warder of the gate" of the prison-house of the dead. **προὔπεμψεν**, sc. Eurystheus.

369. **αἰπά**, headlong, perhaps in allusion to the cataract formed by the terrestrial Styx in Arkadia, which by its wild surroundings typified the river of hell.

371-2 were athetized by Zenod. and Arist. as superfluous here. See A 512.

373. **ἔσται ὅτ' ἂν**, the day shall come when he will call me his darling. See Δ 164, Z 448.

375. Observe the change in sense which is proceeding with **ὄφρα**: here it is used in the primitive meaning, "*until* I shall have armed myself"; while in the next line it has the derived sense, "in order that."

378. **προφανέντε** is given only by A, with Aristarchos. Most MSS. read *-είσας*, with Zenod., but this shortening of the *-ας* of the fem. acc. plural is a Doric peculiarity, not admissible in the Epic dialect. One MS., D, has *-είσα*, which might be allowable. But see *πληγέντε*, used of the same pair of goddesses in 455. The masculine form of dual is commonly used by women speaking of themselves in Attic. The participial construction is unique after *γηθεῖν*, but is found after *ἤχθετο* N 352. Cf. also *τίς ἂν τάδε γηθήσειεν* I 77, and H. G. § 245. **πτολέμοιο γεφύρας**, see Δ 371.

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ἦ τις καὶ Τρώων κορέει κύνας ἠδ' οἰωνοὺς
δημῷ καὶ σάρκεσσι πεσὼν ἐπὶ νηυσὶν Ἀχαιῶν."
ὣς ἔφατ', οὐδ' ἀπίθησε θεὰ λευκώλενος Ἥρη.
ἡ μὲν ἐποιχομένη χρυσάμπυκας ἔντυεν ἵππους
Ἥρη πρέσβα θεά, θυγάτηρ μεγάλοιο Κρόνοιο,
αὐτὰρ Ἀθηναίη, κούρη Διὸς αἰγιόχοιο,
πέπλον μὲν κατέχευεν ἑανὸν πατρὸς ἐπ' οὔδει,
ποικίλον, ὅν ῥ' αὐτὴ ποιήσατο καὶ κάμε χερσίν,
ἡ δὲ χιτῶν' ἐνδῦσα Διὸς νεφεληγερέταο
τεύχεσιν ἐς πόλεμον θωρήσσετο δακρυόεντα.
ἐς δ' ὄχεα φλόγεα ποσὶ βήσετο, λάζετο δ' ἔγχος
βριθὺ μέγα στιβαρόν, τῷ δάμνησι στίχας ἀνδρῶν
ἡρώων, τοῖσίν τε κοτέσσεται ὀβριμοπάτρη.
Ἥρη δὲ μάστιγι θοῶς ἐπεμαίετ' ἄρ' ἵππους·
αὐτόμαται δὲ πύλαι μύκον οὐρανοῦ, ἃς ἔχον Ὧραι,
τῇς ἐπιτέτραπται μέγας οὐρανὸς Οὔλυμπός τε,
ἠμὲν ἀνακλῖναι πυκινὸν νέφος ἠδ' ἐπιθεῖναι.
τῇ ῥα δι' αὐτάων κεντρηνεκέας ἔχον ἵππους.
Ζεὺς δὲ πατὴρ Ἴδηθεν ἐπεὶ ἴδε, χώσατ' ἄρ' αἰνῶς,
Ἶριν δ' ὤτρυνε χρυσόπτερον ἀγγελέουσαν·
"βάσκ' ἴθι, Ἶρι ταχεῖα, πάλιν τρέπε μηδ' ἔα ἄντην
ἔρχεσθ'· οὐ γὰρ καλὰ συνοισόμεθα πτολεμόνδε.
ὧδε γὰρ ἐξερέω, τὸ δὲ καὶ τετελεσμένον ἔσται·
γυιώσω μέν σφωιν ὑφ' ἅρμασιν ὠκέας ἵππους,
αὐτὰς δ' ἐκ δίφρου βαλέω κατά θ' ἅρματα ἄξω·
οὐδέ κεν ἐς δεκάτους περιτελλομένους ἐνιαυτοὺς
ἕλκε' ἀπαλθήσεσθον, ἅ κεν μάρπτῃσι κεραυνός·

381-3 = E 719-721, 384-388 = E 733-737, 389-396 = E 745-752. 385-387 were athetized here by Aristarchos and Aristoph., and omitted by Zenod. as being out of place, because all these preparations lead to nothing, and Zeus is wearing his own panoply, see 43. So also were 390-391, as inappropriately repeated from the fifth book.

398. This is the only mention in Homer of a winged deity; the conception seems to have been introduced from the East in post-Homeric times. See Langbehn, *Die Flügelgestalten in der ält. Gr. Kunst.*

400. **οὐ καλὰ συνοισόμεθα**, it will not be well for us to fight; cf. Z 326, *οὐ μὲν καλὰ χόλον τόνδ' ἔνθεο θυμῷ.*

402. Observe **σφωιν** here in the third person, **σφῶιν** in the second in 416; see A 8.

404. **ἐς δεκάτους ἐνιαυτούς** seems to be a confusion between *ἐς δέκα ἐνιαυτούς* and *ἐς δέκατον ἐνιαυτόν.* Paley compares Aesch. *Sept.* 118, where *πύλαις ἑβδόμαις* seems to stand for *ἑπτὰ πύλαις.*

405. **ἕλκεα** is no doubt here the accusative, "shall they be healed of the wounds." If we take *ἕλκεα* as the subject, the use of the dual to mean "the wounds of the two" is very harsh. Aristarchos however seems to have understood it in this way, as he read in one of his editions *ἀπαλθήσονται*, which Didymos prefers. So also Hippokrates, who uses so many Epic expressions, says

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ὄφρ' εἰδῇ γλαυκῶπις, ὅτ' ἂν ᾧ πατρὶ μάχηται.
Ἥρῃ δ' οὔ τι τόσον νεμεσίζομαι οὐδὲ χολοῦμαι·
αἰεὶ γάρ μοι ἔωθεν ἐνικλᾶν, ὅττι κεν εἴπω."
ὣς ἔφατ', ὦρτο δὲ Ἶρις ἀελλόπος ἀγγελέουσα,
[βῆ δὲ κατ' Ἰδαίων ὀρέων ἐς μακρὸν Ὄλυμπον].
πρώτῃσιν δὲ πύλῃσι πολυπτύχου Οὐλύμποιο
ἀντομένη κατέρυκε, Διὸς δέ σφ' ἔννεπε μῦθον·
"πῇ μέματον; τί σφῶιν ἐνὶ φρεσὶ μαίνεται ἦτορ;
οὐκ ἐᾷ Κρονίδης ἐπαμυνέμεν Ἀργείοισιν.
ὧδε γὰρ ἠπείλησε Κρόνου πάις, ᾗ τελέει περ,
γυιώσειν μὲν σφῶιν ὑφ' ἅρμασιν ὠκέας ἵππους,
αὐτὰς δ' ἐκ δίφρου βαλέειν κατά θ' ἅρματα ἄξειν·
οὐδέ κεν ἐς δεκάτους περιτελλομένους ἐνιαυτοὺς
ἕλκε' ἀπαλθήσεσθον, ἅ κεν μάρπτῃσι κεραυνός,
ὄφρ' εἰδῇς, γλαυκῶπι, ὅτ' ἂν σῷ πατρὶ μάχῃαι.
Ἥρῃ δ' οὔ τι τόσον νεμεσίζεται οὐδὲ χολοῦται·
αἰεὶ γάρ οἱ ἔωθεν ἐνικλᾶν, ὅττι κεν εἴπῃ.
ἀλλὰ σύ γ' αἰνοτάτη, κύον ἀδεές, εἰ ἐτεόν γε
τολμήσεις Διὸς ἄντα πελώριον ἔγχος ἀεῖραι."
ἡ μὲν ἄρ' ὣς εἰποῦσ' ἀπέβη πόδας ὠκέα Ἶρις,
αὐτὰρ Ἀθηναίην Ἥρη πρὸς μῦθον ἔειπεν·

ἐπὴν τὸ ἕλκος ἀλθαίνηται. But the use of the accusative to express the remoter object is quite Greek and simple, and is undoubtedly found in the next phrase, **ἅ κεν μάρπτῃσι,** where the construction is the same as in *ἕλκος τό μιν βάλε Πάνδαρος ἰῷ* E 795. The sense is "the wounds which the thunderbolt shall make by fastening upon them." There is no other similar use of *μάρπτω* in Homer.

406. **εἰδῇ ὅτ' ἂν μάχηται,** in our idiom "that she may know what it is to fight" with her father. For this pregnant use of *εἰδέναι*, to find the meaning of a thing, cf. A 185, H 226.

407. Compare Z 335. **ἐνικλᾶν,** literally to break off, *i.e.* thwart, like *διακέρσαι* in l. 8. **ὅττι κεν εἴπω,** so Aristarchos; MSS. *ὅττι νοήσω.*

410. For **δὲ κατ'** Aristarchos read *δ' ἐξ*, and for **ἐς** *ἐπί*, on the ground that the prepositions *κατά* and *ἐς* are only appropriate when used of a journey from Olympus to the lower earth, not of a passage from one mountain-top to another, *ἀπ' ἴσου ἐπ' ἴσον*. But the whole line is of doubtful authenticity; two of the best MSS., AC, omit it in the text, and have it supplied by a second hand.

411. **πρώτῃσιν,** at the entrance to the gate, from which the goddesses are just issuing.

415. **ᾗ,** so Aristarchos; MSS. *εἰ*, which does not make good sense.

419. Observe the return to the *oratio recta;* the construction of *κεν* with an infin. in *oratio obliqua* is found only once in Homer, see on I 684.

420-424 were athetized by Aristarchos, not without good reason, as they are quite unsuited to the character of Iris, who always appears as a mere messenger. Of course the case against 423-4 is much stronger than against the first three lines. The last couplet is quite in the spirit of the unmannerly rudeness of the gods in the Theomachy in Φ, and in sharp contrast with the courteous tone of Iris in O 200-4.

423. **αἰνοτάτη,** sc. *ἐσσί*. This was the reading of Aristarchos, but it appears that there was a variant *σοί* (sc. *νεμεσίζεται*) for *σύ γ'*.

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"ὢ πόποι, αἰγιόχοιο Διὸς τέκος, οὐκέτ' ἐγώ γε
νῶι ἐῶ Διὸς ἄντα βροτῶν ἕνεκα πτολεμίζειν.
τῶν ἄλλος μὲν ἀποφθίσθω, ἄλλος δὲ βιώτω,
ὅς κε τύχῃ· κεῖνος δὲ τὰ ἃ φρονέων ἐνὶ θυμῷ
Τρωσί τε καὶ Δαναοῖσι δικαζέτω, ὡς ἐπιεικές."
ὣς ἄρα φωνήσασα πάλιν τρέπε μώνυχας ἵππους.
τῇσιν δ' Ὧραι μὲν λῦσαν καλλίτριχας ἵππους,
καὶ τοὺς μὲν κατέδησαν ἐπ' ἀμβροσίῃσι κάπῃσιν,
ἅρματα δ' ἔκλιναν πρὸς ἐνώπια παμφανόωντα·
αὐταὶ δὲ χρυσέοισιν ἐπὶ κλισμοῖσι καθῖζον
μίγδ' ἄλλοισι θεοῖσι φίλον τετιημέναι ἦτορ.
Ζεὺς δὲ πατὴρ Ἴδηθεν ἐύτροχον ἅρμα καὶ ἵππους
Οὔλυμπόνδε δίωκε, θεῶν δ' ἐξίκετο θώκους.
τῷ δὲ καὶ ἵππους μὲν λῦσε κλυτὸς ἐννοσίγαιος,
ἅρματα δ' ἂμ βωμοῖσι τίθει, κατὰ λῖτα πετάσσας·

431. **δικαζέτω**, let him decide for them, as A 542. **τὰ ἅ**, contemptuously, "those plans of his." Cf. M 280. The combination of the possessive ὅς with the article is not common, occurring only eight times in the Iliad and six in the Odyssey.

433. For the position of the Horae as servants of the gods cf. 393 above. It is clear that when Poseidon performs a similar office for Zeus in 440 we cannot conclude that it is in virtue of his functions in later Greek mythology as ἵππιος, for the Horae never possessed such an attribute. But Poseidon stands to his elder brother in the honourable position of *θεράπων* or squire for the moment; though it is strange that he should be upon Olympos without warning, see H 445.

435. **ἐνώπια**, a much disputed word, which recurs only in δ 42, χ 121, and N 261. The usual view is that these were the side walls of the entrance, which must then be regarded as a short passage from the street into the *αὐλή*. But such a passage, though found by Dr. Schliemann at Tiryns, would be a very inconvenient place for a chariot, which would block up the approach from the street. The explanation of Protodikos (*De Aed. Hom.:* Lips. 1877) and others seems therefore preferable, viz. that it means the part of the front wall of the *μέγαρον*, at the sides of the main door leading into it from the *αὐλή*, which faced the person who entered from the street. This suits the passage in χ, and it would be under the protection of the colonnade, *αἴθουσα*, which ran along the front of the *μέγαρον*, so that a chariot placed here would be screened from the wet. **παμφανόωντα**, either as being of polished stone, or, according to Helbig, faced with polished wood, cf. *θύραι φαειναί* Ξ 169; and see φ 43.

441. **βωμοῖσι**, commonly taken to mean a stand on which the movable upper part of the chariot was placed when taken off the wheel-part; but rather, as such a construction would seriously interfere with the strength of a chariot, a stand on which the pole was placed to keep it horizontal when not in use. The mule-car seems to have had a movable box on the top (*ὑπερτερίη* or *πείρινθος* Ω 190, ζ 70); but this is no proof of the existence of any such arrangement in the case of the war-chariot, where it would be not only useless, but prejudicial. *βωμός* is used again to mean the base of a statue in η 100, but these two appear to be the only passages in classical Greek where the word is used of anything but an altar. There were variants *ἀμβωμοῖσι*, *ἀμβώνεσσι*, both of which seem to have been taken to mean "on the steps" of the palace. For the custom of covering up a chariot with a cloth when not in use cf. B 777, E 194. It is impossible to say whether **λῖτα**, which is found besides only in the dative *λιτί*, is a masculine singular or neuter plural.

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αὐτὸς δὲ χρύσειον ἐπὶ θρόνον εὐρύοπα Ζεὺς
ἕζετο, τῷ δ' ὑπὸ ποσσὶ μέγας πελεμίζετ' Ὄλυμπος.
αἱ δ' οἶαι Διὸς ἀμφὶς Ἀθηναίη τε καὶ Ἥρη
ἥσθην, οὐδέ τί μιν προσεφώνεον οὐδ' ἐρέοντο·
αὐτὰρ ὁ ἔγνω ᾗσιν ἐνὶ φρεσὶ φώνησέν τε·
"τίφθ' οὕτω τετίησθον, Ἀθηναίη τε καὶ Ἥρη;
οὐ μέν θην κάμετόν γε μάχῃ ἔνι κυδιανείρῃ
ὀλλῦσαι Τρῶας, τοῖσιν κότον αἰνὸν ἔθεσθε.
πάντως, οἷον ἐμόν γε μένος καὶ χεῖρες ἄαπτοι,
οὐκ ἄν με τρέψειαν, ὅσοι θεοί εἰσ' ἐν Ὀλύμπῳ·
σφῶιν δὲ πρίν περ τρόμος ἔλλαβε φαίδιμα γυῖα,
πρὶν πόλεμόν τ' ἰδέειν πολέμοιό τε μέρμερα ἔργα.
ὧδε γὰρ ἐξερέω, τὸ δέ κεν τετελεσμένον ἦεν·
οὐκ ἂν ἐφ' ὑμετέρων ὀχέων, πληγέντε κεραυνῷ,
ἂψ ἐς Ὄλυμπον ἵκεσθον, ἵν' ἀθανάτων ἕδος ἐστίν."
ὣς ἔφαθ'· αἱ δ' ἐπέμυξαν Ἀθηναίη τε καὶ Ἥρη,
πλησίαι αἵ γ' ἥσθην, κακὰ δὲ Τρώεσσι μεδέσθην.
ἤ τοι Ἀθηναίη ἀκέων ἦν οὐδέ τι εἶπεν,
σκυζομένη Διὶ πατρί, χόλος δέ μιν ἄγριος ᾕρειν·
Ἥρῃ δ' οὐκ ἔχαδε στῆθος χόλον, ἀλλὰ προσηύδα·
"αἰνότατε Κρονίδη, ποῖον τὸν μῦθον ἔειπες.
εὖ νυ καὶ ἡμεῖς ἴδμεν, ὅ τοι σθένος οὐκ ἀλαπαδνόν·
ἀλλ' ἔμπης Δαναῶν ὀλοφυρόμεθ' αἰχμητάων,
οἵ κεν δὴ κακὸν οἶτον ἀναπλήσαντες ὄλωνται.
[ἀλλ' ἤ τοι πολέμου μὲν ἀφεξόμεθ', εἰ σὺ κελεύεις,
βουλὴν δ' Ἀργείοις ὑποθησόμεθ', ἥ τις ὀνήσει,
ὡς μὴ πάντες ὄλωνται ὀδυσσαμένοιο τεοῖο.]"
τὴν δ' ἀπαμειβόμενος προσέφη νεφεληγερέτα Ζεύς·

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444. **ἀμφίς**, apart from; as ξ 352, π 267. Aristarchos however, less appropriately, took it to mean "on either side of Zeus," as sitting in the two places of honour. This leaves **οἶαι** without any particular force, and 458 evidently means that they were sulking apart from all the rest.

448. For **κάμετον** Zenodotos here read the Attic form *καμέτην*. On these dual forms see H. G. § 5. It is to be presumed that he also read **ἵκεσθε** for *ἵκεσθον* with two of our MSS. in 456, where Elmsley conj. *ἵκησθον*; cf. Curtius, *Vb.* i. 80. In the next line Aristarchos read **τοῖον** for *τοῖσιν*, a variant which, as Didymos remarks, *ἔχει τινα ἔμφασιν*, though we should rather have expected *οἷον*.

452. **σφῶιν**, an unusual instance of the dative where we should have expected the accusative.

455. **οὐκ ἄν**, *i.e.* "otherwise." The **γάρ** in the preceding clause, in which this one is anticipated by the word **ὧδε**, expresses this, without the need of supplying any further ellipse beyond that which is implied in this very common use of *γάρ*. For the use of **πληγέντε** of females see 378 above, and Hes. *Opp.* 199, quoted by Schol., *προλιπόντ' ἀνθρώπους αἰδὼς καὶ νέμεσις*.

457-468 = Δ 20-25, Θ 32-37, *q.v.* 466-468 are omitted here by all good MSS.

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"ἠοῦς δὴ καὶ μᾶλλον ὑπερμενέα Κρονίωνα
ὄψεαι, αἴ κ' ἐθέλῃσθα, βοῶπις πότνια Ἥρη,
ὀλλύντ' Ἀργείων πουλὺν στρατὸν αἰχμητάων·
οὐ γὰρ πρὶν πολέμου ἀποπαύσεται ὄβριμος Ἕκτωρ,
πρὶν ὄρθαι παρὰ ναῦφι ποδώκεα Πηλεΐωνα
ἤματι τῷ, ὅτ' ἂν οἱ μὲν ἐπὶ πρύμνῃσι μάχωνται,
στείνει ἐν αἰνοτάτῳ, περὶ Πατρόκλοιο θανόντος.
ὣς γὰρ θέσφατόν ἐστι. σέθεν δ' ἐγὼ οὐκ ἀλεγίζω
χωομένης, οὐδ' εἴ κε τὰ νείατα πείραθ' ἵκηαι
γαίης καὶ πόντοιο, ἵν' Ἰαπετός τε Κρόνος τε
ἥμενοι οὔτ' αὐγῇς Ὑπερίονος Ἠελίοιο
τέρποντ' οὔτ' ἀνέμοισι, βαθὺς δέ τε Τάρταρος ἀμφίς·
οὐδ' ἢν ἔνθ' ἀφίκηαι ἀλωμένη, οὔ σευ ἐγώ γε
σκυζομένης ἀλέγω, ἐπεὶ οὐ σέο κύντερον ἄλλο."
ὣς φάτο, τὸν δ' οὔ τι προσέφη λευκώλενος Ἥρη.
ἐν δ' ἔπεσ' Ὠκεανῷ λαμπρὸν φάος ἠελίοιο
ἕλκον νύκτα μέλαιναν ἐπὶ ζείδωρον ἄρουραν.
Τρωσὶν μέν ῥ' ἀέκουσιν ἔδυ φάος, αὐτὰρ Ἀχαιοῖς
ἀσπασίη τρίλλιστος ἐπήλυθε νὺξ ἐρεβεννή.

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470. For **ἠοῦς** Zenod. read *ἄας*, which was rejected by Aristarchos as not being Homeric; it has however all the appearance of a genuine word of the old Achaian or proto-Epic dialect, representing *ἄϝας*: cf. Aeol. *ἄϝως* or *αὔως*. It can hardly have been invented by Zenod., and it is with hesitation that I have not inserted it into the text. But the second *α* has no exact analogy in Greek, though it appears to correspond to the Skt. *ush-a*, "early"; cf. Curtius, *Et.* no. 613.

471. For the phrase **ὄψεαι αἴ κ' ἐθέλῃσθα** cf. Δ 353, etc.

475-476 were athetized by Aristarchos, on the grounds that **ἤματι τῷ** ought not to be used of an event which is to happen on the next day; that Achilles comes to the battle over Patroklos not *ἐπὶ πρύμνῃσι*, but at the trench outside the ships; that *στεῖνος* means a narrow place, not "a strait" in the metaphorical sense (on this see O 426); and finally, that the exact definition of the time is superfluous. None of these grounds except the first seems to be of weight. **ἤματι τῷ** is only used of the future here and in X 359.

479. Iapetos is named only here in Homer, while Kronos appears only as the father of Zeus except in three passages, Ξ 203, 274, O 225. According to the later legend both were members of the Titan dynasty. This is not distinctly brought out anywhere in Homer, though it is implied in a comparison of this passage and Ξ 279 with Ξ 204. See also note on E 898. The whole question of these dynasties before Zeus, as they are presented in Homer, is too vague to admit of a certain solution; when we come to Hesiod we find that Greek belief has passed into quite another stage, that of harmonizing the incoherent and inconsistent legends handed down, probably from sources differing by wide distances both of race and place. For Tartaros see line 13. The meaning of Zeus may be either "You may banish yourself for ever, and I should not be sorry to lose you," or "You may try and raise a revolt in Tartaros, and I should not be afraid of your efforts." The word **ἀλωμένη** rather points to the former. **κύντερον** (483), see K 503, A 159.

485. The narrative is now taken up from 349.

486. **ἕλκον**, a bold but vivid metaphor, darkness being regarded as a mantle or cloth which is dragged over the earth by the departing sun.

488. **τρίλλιστος**: the only other case

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Τρώων αὖτ' ἀγορὴν ποιήσατο φαίδιμος Ἕκτωρ,
νόσφι νεῶν ἀγαγών, ποταμῷ ἔπι δινήεντι,
ἐν καθαρῷ, ὅθι δὴ νεκύων διεφαίνετο χῶρος.
ἐξ ἵππων δ' ἀποβάντες ἐπὶ χθόνα μῦθον ἄκουον,
τόν ῥ' Ἕκτωρ ἀγόρευε διίφιλος· ἐν δ' ἄρα χειρὶ
ἔγχος ἔχ' ἑνδεκάπηχυ· πάροιθε δὲ λάμπετο δουρὸς
αἰχμὴ χαλκείη, περὶ δὲ χρύσεος θέε πόρκης·
τῷ ὅ γ' ἐρεισάμενος ἔπεα Τρώεσσι μετηύδα·
"κέκλυτέ μευ, Τρῶες καὶ Δάρδανοι ἠδ' ἐπίκουροι·
νῦν ἐφάμην νῆάς τ' ὀλέσας καὶ πάντας Ἀχαιοὺς
ἂψ ἀπονοστήσειν προτὶ Ἴλιον ἠνεμόεσσαν·
ἀλλὰ πρὶν κνέφας ἦλθε, τὸ νῦν ἐσάωσε μάλιστα
Ἀργείους καὶ νῆας ἐπὶ ῥηγμῖνι θαλάσσης.
ἀλλ' ἤ τοι νῦν μὲν πειθώμεθα νυκτὶ μελαίνῃ
δόρπα τ' ἐφοπλισόμεσθα· ἀτὰρ καλλίτριχας ἵππους
λύσαθ' ὑπὲξ ὀχέων, παρὰ δέ σφισι βάλλετ' ἐδωδήν·
ἐκ πόλιος δ' ἄξεσθε βόας καὶ ἴφια μῆλα
καρπαλίμως, οἶνον δὲ μελίφρονα οἰνίζεσθε
σῖτόν τ' ἐκ μεγάρων, ἐπὶ δὲ ξύλα πολλὰ λέγεσθε,
ὥς κεν παννύχιοι μέσφ' ἠοῦς ἠριγενείης
καίωμεν πυρὰ πολλά, σέλας δ' εἰς οὐρανὸν ἵκῃ·
μή πως καὶ διὰ νύκτα κάρη κομόωντες Ἀχαιοὶ
φεύγειν ὁρμήσωνται ἐπ' εὐρέα νῶτα θαλάσσης·
μὴ μὰν ἀσπουδί γε νεῶν ἐπιβαῖεν ἕκηλοι,

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in Homer of this intensive use of *τρι-* in composition is *τρισμάκαρες* ε 306, ζ 154. Cf. in later Greek *τρίδουλος*, and numerous compounds with *τρις*.

491. **ἐν καθαρῷ**, in a vacant space, as Ψ 61. Cf. *ἐν περιφαινομένῳ*, ε 476. The whole line recurs in K 199. Aristarchos concluded that there had been no burying of the dead, and that therefore the passage in H describing it was not genuine, or rather had been already forgotten, *ὅτι οὐκέτι γέγονε νεκρῶν ἀναίρεσις*. The following passage, down to 503, is chiefly composed of lines which occur elsewhere; 493-5 = Z 318-320, 496 = B 109, 497 = Γ 456, 499 = M 115, 502-3 = I 65-6, 510 = K 101, B 323.

501. For **ἐπὶ ῥηγμῖνι θαλάσσης** Zenod. read *ἐπεὶ Διὸς ἐτράπετο φρήν*, as in K 45. The objection of Aristarchos, *οὐ κατὰ Διὸς προαίρεσιν νὺξ ἐγένετο*, does not seem valid; Hector may well assume that Zeus has done for the sake of the Greeks what we are told that Here did in Σ 239-242. For 502 cf. H 282.

503. For **ἐφοπλισόμεσθα** Zenod. read *ἐφοπλίζεσθον· συγχεῖ δὲ τὸ δυικόν*, as Aristonikos remarks (see on A 567). It is however possible that this may represent an old variant **ἐφοπλίζεσθε**, altered for the sake of avoiding the hiatus.

505. **ἄξεσθε**, so Aristarchos; MSS. *ἄξασθε*, but the epic form of the aorist is that with the thematic vowel, not the *α*-stem. See H. G. § 41, Γ 103, etc.

506. **οἰνίζεσθε**, see H 472.

508. **μέσφα**, only here in Homer. It is a word which only reappears in the Alexandrian Epics.

512. **ἐπιβαῖεν**, Bentley *ἐπιβῶσιν*, to conform to the preceding *μὴ ὁρμήσωνται* and the following *πέσσῃ* of MSS. It is however possible to take the opt. as expressing a prayer or urgent wish, a rhetorical figure which gives both force

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ἀλλ' ὥς τις τούτων γε βέλος καὶ οἴκοθι πέσσοι,
βλήμενος ἢ ἰῷ ἢ ἔγχεϊ ὀξυόεντι
νηὸς ἐπιθρώσκων, ἵνα τις στυγέῃσι καὶ ἄλλος
Τρωσὶν ἐφ' ἱπποδάμοισι φέρειν πολύδακρυν Ἄρηα.
κήρυκες δ' ἀνὰ ἄστυ διίφιλοι ἀγγελλόντων
παῖδας πρωθήβας πολιοκροτάφους τε γέροντας
λέξασθαι περὶ ἄστυ θεοδμήτων ἐπὶ πύργων·
θηλύτεραι δὲ γυναῖκες ἐνὶ μεγάροισιν ἑκάστη
πῦρ μέγα καιόντων· φυλακὴ δέ τις ἔμπεδος ἔστω,
μὴ λόχος εἰσέλθῃσι πόλιν λαῶν ἀπεόντων.
ὧδ' ἔστω, Τρῶες μεγαλήτορες, ὡς ἀγορεύω·
μῦθος δ', ὃς μὲν νῦν ὑγιής, εἰρημένος ἔστω,
τὸν δ' ἠοῦς Τρώεσσι μεθ' ἱπποδάμοις ἀγορεύσω.
ἔλπομαι εὐχόμενος Διί τ' ἄλλοισίν τε θεοῖσιν

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and variety after the hortative *μή πως ὁρμήσωνται*. But this necessitates reading **πέσσοι** for *πέσσῃ* with Aristophanes. **ὡς** then becomes the expression of a wish, like *εἴθε*, as in Σ 107, Χ 286, etc. (See however Delbrück, S. F. i. p. 60.) For a wish in the opt. followed by the subj. after *ἵνα* (515) compare *σ* 202. **βέλος πέσσειν,** to nurse a wound, according to Aristarchos; and so Ξ 439, *βέλος εἴρηκε τὸ τρῶμα ὁμωνύμως τῷ τιτρώσκοντι*. This however is hardly necessary; we may take it to mean "brood over the weapon which maimed him," as in the phrase *κήδεα πέσσειν* Ω 617, 639; and see note on B 237.

519. **λέξασθαι,** root λεχ, to bivouac. **θεοδμήτων πύργων,** cf. H 452. **θηλύτεραι γυναῖκες,** a phrase which occurs several times in the Odyssey, but not again in the Iliad; see Merry on λ 386. There is no trace of the word meaning anything else than female, and the redundance of the epithet seems to be a genuine instance of Epic *naïveté*. The comparative form merely indicates opposition to the male sex; see H. G. § 122. Schol. A may be compared for a different and curious explanation.

523. It has been almost universally recognized that the concluding portion of this speech of Hector contains considerable interpolations. Aristarchos athetized 524-5, and 528 (this was omitted altogether by Zenodotos), and held that 535-537 and 538-541 were a double recension, repeating the same thought twice over (the recurrence of *αὔριον*, 535 and 538, being particularly displeasing). 540, which is found in the parallel passage, N 827, he seems not to have read here at all. Of the two recensions he preferred the second, as being more boastful, and therefore more in accordance with the character of Hector, while Zenodotos omitted the former (535-7) altogether. Against individual lines many objections can be raised. The use of **ὑγιής** is unique in Homer, and the sense "profitable" is unlike the Epic style; the same may be said of the phrase **φυλάξομεν ἡμέας αὐτούς**. Again in 541 **ἡμέρη ἥδε** must mean, not "this present day," as it should, but "the day of which I am speaking," to-morrow. 527 is not consonant with Hector's intention, which is not to drive the Greeks away, but to prevent their escape. Hentze rejects 524-529, and 538-541, with which omissions the passage is freed from all the difficulties. I prefer to follow Ar. however in the rejection of 535-7. **ὃς μὲν νῦν ὑγιής,** that which is profitable for the moment, for to-day; while **τὸν δ' ἠοῦς** apparently means "that concerning the morrow I will now announce." This is not a very Homeric use of the article, but it makes better sense than to join *ἠοῦς* with the verb, "another announcement I will make to-morrow."

526. **ἔλπομαι εὐχόμενος,** so Zenod. Aristarchos *εὔχομαι ἐλπόμενος*, which violates the digamma of *Ϝέλπομαι*. This however is not of much importance in a doubtful passage; and, as Mr. Monro

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ἐξελάαν ἐνθένδε κύνας κηρεσσιφορήτους,
[οὓς κῆρες φορέουσι μελαινάων ἐπὶ νηῶν].
ἀλλ' ἦ τοι ἐπὶ νυκτὶ φυλάξομεν ἡμέας αὐτούς,
πρῶι δ' ὑπηοῖοι σὺν τεύχεσι θωρηχθέντες
νηυσὶν ἔπι γλαφυρῇσιν ἐγείρομεν ὀξὺν Ἄρηα.
εἴσομαι, ἤ κέ μ' ὁ Τυδεΐδης κρατερὸς Διομήδης
πὰρ νηῶν πρὸς τεῖχος ἀπώσεται, ἤ κεν ἐγὼ τὸν
χαλκῷ δηώσας ἔναρα βροτόεντα φέρωμαι.
αὔριον ἣν ἀρετὴν διαείσεται, εἴ κ' ἐμὸν ἔγχος
μείνῃ ἐπερχόμενον· ἀλλ' ἐν πρώτοισιν, ὀίω,
κείσεται οὐτηθείς, πολέες δ' ἀμφ' αὐτὸν ἑταῖροι,
ἠελίου ἀνιόντος ἐς αὔριον. εἰ γὰρ ἐγὼν ὣς
εἴην ἀθάνατος καὶ ἀγήρως ἤματα πάντα,
[τιοίμην δ', ὡς τίετ' Ἀθηναίη καὶ Ἀπόλλων,]
ὡς νῦν ἡμέρη ἥδε κακὸν φέρει Ἀργείοισιν."
ὣς Ἕκτωρ ἀγόρευ', ἐπὶ δὲ Τρῶες κελάδησαν.
οἱ δ' ἵππους μὲν ἔλυσαν ὑπὸ ζυγοῦ ἱδρώοντας,
δῆσαν δ' ἱμάντεσσι παρ' ἅρμασιν οἷσιν ἕκαστος·
ἐκ πόλιος δ' ἄξοντο βόας καὶ ἴφια μῆλα
καρπαλίμως, οἶνον δὲ μελίφρονα οἰνίζοντο
σῖτόν τ' ἐκ μεγάρων, ἐπὶ δὲ ξύλα πολλὰ λέγοντο.
[ἔρδον δ' ἀθανάτοισι τεληέσσας ἑκατόμβας,]
κνίσην δ' ἐκ πεδίου ἄνεμοι φέρον οὐρανὸν εἴσω
[ἡδεῖαν· τῆς δ' οὔ τι θεοὶ μάκαρες δατέοντο,
οὐδ' ἔθελον· μάλα γάρ σφιν ἀπήχθετο Ἴλιος ἱρὴ
καὶ Πρίαμος καὶ λαὸς ἐϋμμελίω Πριάμοιο.]

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remarks, we might read εὔχομ' ἐϝελπόμενος. Still it is better to adhere to that tradition which on the face of it is the more archaic.

527. **κηρεσσιφορήτους**: on the analogy of B 302, 834, this should mean "hurried away *from life* by fate," and might well be used proleptically, "doomed to death." The following line however, which was not read by Zenodotos, gives a much less effective sense, and has all the appearance of a gloss. But the mere development of the idea of the compound is not in itself un-Homeric; Mr. Monro compares I 124 ἀθλοφόρους, οἳ ἀέθλια ποσσὶ φέροντο, and α 299.

529. **ἡμέας αὐτούς**, "our position" (Mr. Monro), but the phrase is a curious one. For **ἐπὶ νυκτί** cf. N 234, etc.

535. For this line see H. G. § 294. **διαείσεται** has two objects, both ἀρετήν and the object clause εἴ κε κ.τ.λ. "He shall learn (the value of) his courage, whether he will be able to abide my spear."

538. **εἰ γὰρ . . . ὡς νῦν**: for this form of wish, where a thing is vividly depicted as certain by opposing it to an imaginary event which is obviously impossible, or *vice versa*, see Σ 464, ι 523, ο 156, and particularly N 825. The use of **ἡμέρη ἥδε**, which is inappropriate here, betrays that these lines are a reminiscence of the latter passage.

545. **ἄξοντο**, see on 505; MSS. ἄξαντο.

548 and 550-552 are not found in the MSS.; they were first introduced by Barnes from the (pseudo?) Platonic dialogue, *Alcib.* ii. 149 D. 548 seems in place; the word **κνίση** in the sense of smoke

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οἱ δὲ μέγα φρονέοντες ἐπὶ πτολέμοιο γεφύρας
εἵατο παννύχιοι, πυρὰ δέ σφισι καίετο πολλά.
ὡς δ' ὅτ' ἐν οὐρανῷ ἄστρα φαεινὴν ἀμφὶ σελήνην
φαίνετ' ἀριπρεπέα, ὅτε τ' ἔπλετο νήνεμος αἰθήρ·
[ἔκ τ' ἔφανεν πᾶσαι σκοπιαὶ καὶ πρώονες ἄκροι
καὶ νάπαι· οὐρανόθεν δ' ἄρ' ὑπερράγη ἄσπετος αἰθήρ,]
πάντα δὲ εἴδεται ἄστρα, γέγηθε δέ τε φρένα ποιμήν·
τόσσα μεσηγὺ νεῶν ἠδὲ Ξάνθοιο ῥοάων
Τρώων καιόντων πυρὰ φαίνετο Ἰλιόθι πρό.
χίλι' ἄρ' ἐν πεδίῳ πυρὰ καίετο, πὰρ δὲ ἑκάστῳ
εἵατο πεντήκοντα σέλαι πυρὸς αἰθομένοιο.
ἵπποι δὲ κρῖ λευκὸν ἐρεπτόμενοι καὶ ὀλύρας,
ἑσταότες παρ' ὄχεσφιν, ἐύθρονον Ἠῶ μίμνον.

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from roast meat is prevailingly, though not solely, used of the savour of sacrifices, so that the specific mention of the hecatombs is what we should expect. The last three lines however can hardly be genuine, as the statement that Ilios was hateful to the gods is quite at variance with the whole spirit of the Iliad, which always says that the city was destroyed much against the will of a large number of the gods, and in spite of the piety of the inhabitants.

553. The expression **ἐπὶ πτολέμοιο γεφύρας** (al. *γεφύρῃ*) is strange, as the phrase is elsewhere always used when a battle is actually going on, whereas here it must mean the place where battles were accustomed to be fought. The preposition **ἐπί** also is unique in this connexion; elsewhere it is always *ἀνά*, which Bekker and Christ read here, from the Schol. on I 88.

555. For **φαεινήν** Eustath. records a variant *φάει νήν*, understood to mean "in light about the new (*νέην*) moon"; a worthy pendant to the opinion that *διὰ στήτην* in A 6 meant "for a woman."

557-8 were athetized by Aristarchos and Aristophanes, and omitted by Zenodotos, as being wrongly introduced from Π 299-300. There can be little doubt that this judgment is right, fine though the lines are in themselves; as the strong phrase **ὑπερράγη** is far more appropriate in the latter passage, where the clouds are represented as being actually "burst open from above" by a gust of wind, than here where the air is still. So also the aorist **ἔφανεν** implies a sudden glimpse through clouds. Here too the peaks and points are less in place than where the mountain to which they belong has been already mentioned. It is possible that the interpolation here may have displaced a different passage, as the repetition of **ἄστρα** in 559 immediately after 555 is rather harsh. If not, we must assume that a later poet was using up old materials with little skill.

559. **δὲ εἴδεται,** so Aristarchos, according to Schol. V, and one MS.; vulg. *δέ τ' εἴδεται.*

560. For **τόσσα** there was a variant *ὡς τά*, because some critics thought that the comparison ought not to be with the *number* of the stars, when the comparatively small number of a thousand immediately follows, but with their brightness.

561. **Ἰλιόθι πρό**, see on Γ 3.

563. **σέλαι,** not *σέλᾳ*, is the traditional spelling, on the ground that the iota subscript cannot stand under a short vowel. For **πὰρ δέ** there seems to have been a variant *ἐν δέ*.

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ΙΛΙΑΔΟΣ I.

πρεσβεία πρὸς Ἀχιλλέα. λιταί.

ὣς οἱ μὲν Τρῶες φυλακὰς ἔχον· αὐτὰρ Ἀχαιοὺς
θεσπεσίη ἔχε φύζα, φόβου κρυόεντος ἑταίρη,
πένθει δ' ἀτλήτῳ βεβολήατο πάντες ἄριστοι.
ὡς δ' ἄνεμοι δύο πόντον ὀρίνετον ἰχθυόεντα,

I.

The position of the ninth book in the economy of the Iliad is a point of cardinal importance in the Homeric question. As has been already stated in the general introduction, I do not find it possible to believe that the book was included in the original draft of the poem. The chief arguments for this belief have been stated by Grote in a masterly manner; and though some of them have been weakened by later criticisms (reference may be made particularly to Bergk, Hentze and Mr. Monro) yet their general force is unshaken. The principal of them is the inconsistency of the whole idea of the offered reparation with the words of Achilles in Π 49-100. The whole tone of that speech excludes the idea that the restoration of Briseis had already been offered. This inconsistency is glaring in the case of a phrase like Π 72 εἴ μοι κρείων Ἀγαμέμνων ἤπια εἰδείη, 85-6 ὡς ἂν . . . οἱ περικαλλέα κούρην ἂψ ἀπονάσσωσιν, ποτὶ δ' ἀγλαὰ δῶρα πόρωσιν, and hardly less with words like those of Π 60-61 ἀλλὰ τὰ μὲν προτετύχθαι ἐάσομεν, οὐδ' ἄρα πως ἦν ἀσπερχὲς κεχολῶσθαι ἐνὶ φρεσίν. Compare again Λ 609-610 νῦν δίω περὶ γούνατ' ἐμὰ στήσεσθαι Ἀχαιοὺς λισσομένους, which are meaningless in the mouth of a man to whom humble supplication on behalf of the Achaians has been made only a few hours before. That the passages in Λ and Π both belong to the oldest portion of the Iliad is to my mind beyond question. In the face of these facts, the mention of the embassy in Σ 448 and Τ 141, which may with equal confidence be pronounced later accretions, is of insignificant weight.

The conclusion as to the later origin of the book is also borne out by its language and contents, though much less decisively than is the case with K, Ψ and Ω. For the language, Mr. Monro has pointed out the following instances in which I agrees with K, Ψ, and Ω, and the Odyssey, rather than the rest of the Iliad (see H. G. index, *Iliad, characteristics of particular books*); the perf. in -κα from verbs in -έω (τεθαρσήκασι); ἐπί with acc. of *extension over;* ἐνί for μετά = *among*, with persons, and with abstract words (this is very characteristic of the present book, see 143, 285, 319, 378, 491); ἐκ = *in consequence of;* the use of the article in 342; ἂν with the first person of the opt., 417; ὥς τε with infin., 42; δεῖ for χρή, 337; ἂν with the infin., 684. We may add μετά with acc. = *among*, 54. The geography too is later than that of the Iliad, as is shewn by the mention of Egypt, and Pytho with its temple of Apollo (382, 405), and perhaps the extended use of the word Ἑλλάς (447, 478). The mention of εὐφημῆσαι (171) as the accompaniment of a religious rite is apparently an approximation to the later custom, and does not recur in Homer. The legend of the choice of Achilles between two destinies (410) is apparently inconsistent with the first book.

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Βορέης καὶ Ζέφυρος, τώ τε Θρῄκηθεν ἄητον,
ἐλθόντ' ἐξαπίνης· ἄμυδις δέ τε κῦμα κελαινὸν
κορθύεται, πολλὸν δὲ παρὲξ ἅλα φῦκος ἔχευεν·
ὣς ἐδαΐζετο θυμὸς ἐνὶ στήθεσσιν Ἀχαιῶν.
Ἀτρεΐδης δ' ἄχεϊ μεγάλῳ βεβολημένος ἦτορ
φοίτα κηρύκεσσι λιγυφθόγγοισι κελεύων
κλήδην εἰς ἀγορὴν κικλήσκειν ἄνδρα ἕκαστον,
μηδὲ βοᾶν· αὐτὸς δὲ μετὰ πρώτοισι πονεῖτο.
ἷζον δ' εἰν ἀγορῇ τετιηότες· ἂν δ' Ἀγαμέμνων
ἵστατο δάκρυ χέων ὥς τε κρήνη μελάνυδρος,

Further, we must take into consideration the fact that the fate of the ninth book is bound up with that of the eighth. Now it is precisely that part of Θ which describes the defeat of the Greeks and prepares the way for I, which we have found to be largely a cento from other parts of the poems, to be full of obvious interpolations, and to fall consistently below the level of the best narrative of the Iliad. In questions of style every scholar must train his own perceptions and judge for himself; for my own part I feel without doubt that the author of I, though a magnificent rhetorician—perhaps no finer speech than that of Achilles was ever written—cannot be the same who composed either the first, the sixth, or the eleventh books of the Iliad.

However we may judge of the book as a whole, we must still admit the probability that it has suffered at least one large interpolation, the episode of Phoinix, which is discussed in the note to 168; there are numerous difficulties and inconsistencies in the long story which he tells; and even this seems little adapted to its end, as the punishment which falls upon Meleager is not so condign as to produce a great effect upon Achilles. It has also been suggested with great force that the appointment of the sentinels in 66-68, 80-88, which can be cut out without loss, is an interpolation designed merely to prepare the way for K, where the visit to the outposts is essential to the story. We never find tactical advice put into the mouth of Nestor without at the same time having other grounds to suspect an interpolation (see on Β 362, Δ 303, Η 337). With these exceptions the book is fairly free from spurious passages.

2. **φύζα**, Panic the handmaid of chill Repulse. *φύζα* (*φυγ-jα*) and *φόβος* both originally meant "flight," and in H. the latter is almost confined to this sense: while the former has partly, as here, developed the idea of *terror* (*ἡ μετὰ δειλίας φυγή*) which in *φόβος* ultimately became dominant. Cf. *πεφυζότες*, Φ 6. **κρυόεις**, lit. numbing, freezing; see Ζ 344.

3. **βεβολήατο** and *βεβολημένος* (l. 9 and κ 247) are the forms always used of *mental* wounds, according to Ar. Zen. however read *βεβλ.* in all cases.

5. The poet evidently speaks as an inhabitant of Asia Minor or one of the islands near. This is not proved merely by his making the N. and W. winds blow from Thrace (see Mr. Monro in *Journ. Phil.* xiii. 288), but by his saying that they drive the seaweed up *along the shore*. The idea seems to be that of a sudden "chopping" squall, which the poet regards as two winds blowing at the same time. **Βορέης**, spondee as in Ψ 195. We may regard the first syllable as lengthened by the ictus (as *τό ῥα* Π 228) and *-εης* as one syllable by synizesis: or, as Curtius thinks, the word may have been pronounced *Βόρjης* (*Et.* p. 609). Most edd. read *Βορρῆς*, though there is no variation in the MSS. in either passage.

6. **κελαινόν**, proleptic, "so as to become dark."

7. **κορθύεται**, rises into crests, cf. *κορύσσεται* Δ 424. **πάρεξ ἅλα**, casts *out along* the shore.

11. **κλήδην**, *ἐξονομακλήδην* Χ 415, etc., giving a special invitation to each, and not proclaiming the assembly by shouting—lest the enemy should hear in the stillness of the night.

12. **πονεῖτο**, sc. *κικλήσκειν*: he took his share of the work in the summoning.

14. The simile is clearly that of the

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ἥ τε κατ' αἰγίλιπος πέτρης δνοφερὸν χέει ὕδωρ·
ὣς ὁ βαρὺ στενάχων ἔπε' Ἀργείοισι μετηύδα·
"ὦ φίλοι, Ἀργείων ἡγήτορες ἠδὲ μέδοντες,
Ζεύς με μέγα Κρονίδης ἄτῃ ἐνέδησε βαρείῃ,
σχέτλιος, ὃς τότε μέν μοι ὑπέσχετο καὶ κατένευσεν
Ἴλιον ἐκπέρσαντ' εὐτείχεον ἀπονέεσθαι,
νῦν δὲ κακὴν ἀπάτην βουλεύσατο, καί με κελεύει
δυσκλέα Ἄργος ἱκέσθαι, ἐπεὶ πολὺν ὤλεσα λαόν,
οὕτω που Διὶ μέλλει ὑπερμενέι φίλον εἶναι,
ὃς δὴ πολλάων πολίων κατέλυσε κάρηνα
ἠδ' ἔτι καὶ λύσει· τοῦ γὰρ κράτος ἐστὶ μέγιστον.
ἀλλ' ἄγεθ', ὡς ἂν ἐγὼ εἴπω, πειθώμεθα πάντες·
φεύγωμεν σὺν νηυσὶ φίλην ἐς πατρίδα γαῖαν·
οὐ γὰρ ἔτι Τροίην αἱρήσομεν εὐρυάγυιαν."
ὣς ἔφαθ'· οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ.
δὴν δ' ἄνεῳ ἦσαν τετιηότες υἷες Ἀχαιῶν·
ὀψὲ δὲ δὴ μετέειπε βοὴν ἀγαθὸς Διομήδης·
"Ἀτρεΐδη, σοὶ πρῶτα μαχήσομαι ἀφραδέοντι,
ἣ θέμις ἐστίν, ἄναξ, ἀγορῇ· σὺ δὲ μή τι χολωθῇς.
ἀλκὴν μέν μοι πρῶτον ὀνείδισας ἐν Δαναοῖσιν,

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small but incessant trickling of a spring which opens on the face of a precipice, and streaks it with dark lines (of lichen, etc.), where the water, itself looking black, flows down—a very common phenomenon in limestone countries. **μελάνυδρος** is commonly explained of the dark colour of *deep* water. But a deep well just at the top of a precipice can hardly have been a familiar phenomenon.

15. **αἰγίλιπος**: Göbel derives from *αἰγίς* and *λιπ-* (of *λε-λιμ-μένος*, etc.) to love, explaining "the haunt of storms." This may perhaps be accepted for want of a better. The old explanation was, "so steep as to be deserted even by goats"! It recurs only N 63 and Π 4. Zenod. omitted 15-16, and for *ὥς τε κρ. μελ.* read *μετὰ δ' Ἀργείοισιν ἔειπεν*.

17-25. See B 110-118. The first line does not seem appropriate to a speech in the *ἀγορή*, where the whole army is assembled.

19. **τότε**, so Ar.: MSS. *πρίν*, as B 112.

23-25 were athetized by Ar., as unsuitable to a general who is raising a siege. But here, as in B, they really add to the bitterness of the *ἄτη*. Zen. omitted 23-31 altogether, substituting *ἤτοι ὅ γ' ὣς εἰπὼν κατ' ἄρ' ἕζετο θυμὸν ἀχεύων. | τοῖσι δ' ἀνιστάμενος μετέφη κρατερὸς Διομήδης.*

26-28 = B 139-141.

30. **ἄνεῳ** (so best MSS. and Schol. A, not *ἄνεω*) may always be a nom. plur. masc. except ψ 93, where it is used of one woman. Probably this passage induced Arist. to write *ἄνεω* and regard the word as an adv. like *ἀκήν*. The word is for *ἀν-αϝο-ς*, voiceless: root *ἀϝ* of *αὔω*, *ἀυτή*: Lat. *ov-are* (Curt. *Et.* no. 588 *b*). **τετιηότες** is explanatory, "silent for grief."

31. Observe the characteristic modesty of Diomedes. He will not speak till he is sure that no one else wishes to do so; H 399, I 696, K 218.

32. **σοὶ πρῶτα** implies that he regards all the others as guilty in a less degree of the same cowardice. **μαχήσομαι**, of verbal strife, as B 377, Z 329.

33. **θέμις ἐστίν**, the *ἀγορή* being the place where freedom of speech was what we should call "privileged."

34 alludes to Δ 370. **ἀλκήν** has the emphatic place in rhetorical antithesis with *ἀλκήν* in 39; "it was my *valour*

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φὰς ἔμεν ἀπτόλεμον καὶ ἀνάλκιδα· ταῦτα δὲ πάντα
ἴσασ' Ἀργείων ἠμὲν νέοι ἠδὲ γέροντες·
σοὶ δὲ διάνδιχα δῶκε Κρόνου πάις ἀγκυλομήτεω·
σκήπτρῳ μέν τοι δῶκε τετιμῆσθαι περὶ πάντων,
ἀλκὴν δ' οὔ τοι δῶκεν, ὅ τε κράτος ἐστὶ μέγιστον.
δαιμόνι', οὕτω που μάλα ἔλπεαι υἷας Ἀχαιῶν
ἀπτολέμους τ' ἔμεναι καὶ ἀνάλκιδας, ὡς ἀγορεύεις;
εἰ δέ τοι αὐτῷ θυμὸς ἐπέσσυται ὥς τε νέεσθαι,
ἔρχεο· πάρ τοι ὁδός, νῆες δέ τοι ἄγχι θαλάσσης
[ἑστᾶσ', αἵ τοι ἕποντο Μυκήνηθεν μάλα πολλαί.]
ἀλλ' ἄλλοι μενέουσι κάρη κομόωντες Ἀχαιοί,
εἰς ὅ κέ περ Τροίην διαπέρσομεν. εἰ δὲ καὶ αὐτοὶ
φευγόντων σὺν νηυσὶ φίλην ἐς πατρίδα γαῖαν·
νῶι δ', ἐγὼ Σθένελός τε, μαχησόμεθ', εἰς ὅ κε τέκμωρ
Ἰλίου εὕρωμεν· σὺν γὰρ θεῷ εἰλήλουθμεν."
ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἐπίαχον υἷες Ἀχαιῶν,
μῦθον ἀγασσάμενοι Διομήδεος ἱπποδάμοιο.
τοῖσι δ' ἀνιστάμενος μετεφώνεεν ἱππότα Νέστωρ·
"Τυδεΐδη, πέρι μὲν πολέμῳ ἔνι καρτερός ἐσσι,
καὶ βουλῇ μετὰ πάντας ὁμήλικας ἔπλευ ἄριστος·
οὔ τίς τοι τὸν μῦθον ὀνόσσεται, ὅσσοι Ἀχαιοί,
οὐδὲ πάλιν ἐρέει· ἀτὰρ οὐ τέλος ἵκεο μύθων.

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thou didst make light of . . . and it is *valour* that Zeus denies thee." But as so often the thought grows as it is being uttered, and a fresh antithesis to ἀλκήν is given by σκήπτρῳ μέν in 38. **πρῶτον,** you began by blaming my valour (so now you cannot complain of my retort).

37. **διάνδιχα,** "endows thee only by halves."

39. **ὅ τε,** attracted to the gender of κράτος: "valour which is the greatest sovereignty." Cf. ἡ θέμις ἐστί, etc.

40. See A 561 for **δαιμόνιε** ("verblendeter," Ameis). **ἔλπεαι** is often used meaning simply "to suppose," *e.g.* Π 281, P 404.

42. **ὥς τε** goes with ἐπέσσυται; we should expect the simple infin. Cf. ρ 21, the only other case in H. of ὥς τε in the sense "so that" with infin., instead of as an adverb of comparison. Here Lehrs would read ἀπονέεσθαι (*Ar.* 157).

44. Rejected by Arist. as interpolated merely to supply a verb, which is not required, in the last clause of 43. It is omitted by the first hand of Townl.

46. **εἰ δέ,** "ay! even let them fly themselves," etc. εἰ here has its original force of an exclamatory "adhibitive" particle, and is correctly used with the imper. as in εἰ δ' ἄγε (so Lange, and apparently Aristarchos). There is no need to supply any ellipse.

47. Diomedes bitterly repeats Agamemnon's words, l. 27.

48. **τέκμωρ,** see A 526, and notes on H 30 and 70.

49. **εἰλήλουθμεν** refers of course to all the Achaians.

51. This is the invariable result of a speech by Diomedes: H 404, I. 711, etc.

54. **μετὰ πάντας ὁμήλικας** must mean "among all of thine own age," or there is no sense in the passage; compare the very similar π 419. See also note on B 143. The peculiarity of these three passages is that there is no verb of motion, such as regularly precedes μετά in this sense; H. G. § 195. Nauck conj. κατά.

55. **ὀνόσσεται,** make light of. Cf. Ω 439.

56. **πάλιν ἐρέειν,** to contradict; see Δ

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ἦ μὴν καὶ νέος ἐσσί, ἐμὸς δέ κε καὶ πάϊς εἴης
ὁπλότατος γενεῆφιν· ἀτὰρ πεπνυμένα βάζεις
Ἀργείων βασιλῆας, ἐπεὶ κατὰ μοῖραν ἔειπες.
ἀλλ' ἄγ' ἐγών, ὃς σεῖο γεραίτερος εὔχομαι εἶναι,
ἐξείπω καὶ πάντα διίξομαι· οὐδέ κέ τίς μοι
μῦθον ἀτιμήσει, οὐδὲ κρείων Ἀγαμέμνων.
ἀφρήτωρ ἀθέμιστος ἀνέστιός ἐστιν ἐκεῖνος,
ὃς πολέμου ἔραται ἐπιδημίου ὀκρυόεντος.
ἀλλ' ἦ τοι νῦν μὲν πειθώμεθα νυκτὶ μελαίνῃ
δόρπα τ' ἐφοπλισόμεσθα· φυλακτῆρες δὲ ἕκαστοι
λεξάσθων παρὰ τάφρον ὀρυκτὴν τείχεος ἐκτός.
κούροισιν μὲν ταῦτ' ἐπιτέλλομαι· αὐτὰρ ἔπειτα,
Ἀτρεΐδη, σὺ μὲν ἄρχε· σὺ γὰρ βασιλεύτατός ἐσσι.
δαίνυ δαῖτα γέρουσιν· ἔοικέ τοι, οὔ τοι ἀεικές.
πλεῖαί τοι οἴνου κλισίαι, τὸν νῆες Ἀχαιῶν
ἠμάτιαι Θρῄκηθεν ἐπ' εὐρέα πόντον ἄγουσιν·

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357. **τέλος**, you have not proceeded to the full issue of your words, *i.e.* you overthrew Agamemnon's proposal, but did not offer anything practical in its place.

57. **εἴης κεν**, potential opt., as far as years go, you might be my son, my youngest born. **ἦ μὴν καί**, cf. B 291, "yet I must admit that you are young," an apology for the slight depreciation contained in the preceding clause. (Mr. Monro explains it as "'and yet you are but young,' serving to heighten the qualified praise of the preceding sentence." He regards the clause *ἀτὰρ οὐ . . . μύθων* as subordinate and parenthetical; whereas it really bears the whole emphasis, being thrown into strong contrast with what follows in 60 *sqq.*).

58. For **βάζειν** with double acc., meaning "to speak words to a person," cf. Π 207. But the line is generally rejected by modern critics, after Bekker, as weakly tautological, and arising from a double reading *ἀτὰρ πεπνυμένα βάζεις* and *ἐπεὶ κατὰ μοῖραν ἔειπες*.

61. **ἐξείπω** is used as simply equivalent to a future. Cf. A 262, X 418. **ἐξ** implies "fully," as opposed to *οὐ τέλος ἵκεο*.

63-4. These lines seem to point, in a vague way, at the conduct of Agamemnon in making strife with Achilles. **ἐπιδημίου** is of course the emphatic word. Nestor only hints at what he will afterwards develop. However, the lines do not seem very well in place here; they look like a favourite "gnomic" couplet, such as would naturally lend itself to interpolation. The meaning is "banished from tribe and law and home"; *i.e.* unworthy to share any of the relations which formed the base of primitive Aryan society, the clan, household worship, typified by the fire on the hearth, and community of *θέμιστες* or traditional law administered by the kings.

64. **ὀκρυόεντος**, the *κρυόεντος* of l. 2; but here, as in Z 344 (*q.v.*), we ought to read **ἐπιδημίοο κρυόεντος**, the wrong form being perhaps due to the false analogy of *ὀκριόεις* (so Curtius, *Et.* no. 77).

65. See H 282.

66. **ἕκαστοι**, severally, each at his own post. Arist. read *φυλακτῆρας*, when **λεξάσθων** will = let each chief choose (λεγ-). The text must mean "let them lie down, bivouac" (λεχ-). **τείχεος ἐκτός** implies that the moat is at some distance from the wall.

68. **κοῦροι**, the *young* men opposed to **γέρουσιν**, 70. See note on A 114.

69. **σὺ μὲν ἄρχε**, "take thou the lead" (the "initiative" in modern phrase) "for thou art the most royal of us." Cf. l. 392. A dinner was the usual means of consultation between the chiefs; *e.g.* in Od., η 189, ν 8, etc.; and compare *γερούσιον οἶνον*, Δ 259, 343.

72. **ἠμάτιαι**, daily. Gladstone thinks

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πᾶσά τοι ἔσθ' ὑποδεξίη, πολέεσσι δ' ἀνάσσεις.
πολλῶν δ' ἀγρομένων τῷ πείσεαι, ὅς κεν ἀρίστην
βουλὴν βουλεύσῃ· μάλα δὲ χρεὼ πάντας Ἀχαιοὺς
ἐσθλῆς καὶ πυκινῆς, ὅτι δήιοι ἐγγύθι νηῶν
καίουσιν πυρὰ πολλά· τίς ἂν τάδε γηθήσειεν;
νὺξ δ' ἥδ' ἠὲ διαρραίσει στρατὸν ἠὲ σαώσει."
ὣς ἔφαθ', οἱ δ' ἄρα τοῦ μάλα μὲν κλύον ἠδὲ πίθοντο·
ἐκ δὲ φυλακτῆρες σὺν τεύχεσιν ἐσσεύοντο
ἀμφί τε Νεστορίδην Θρασυμήδεα ποιμένα λαῶν
ἠδ' ἀμφ' Ἀσκάλαφον καὶ Ἰάλμενον υἷας Ἄρηος,
ἀμφί τε Μηριόνην Ἀφαρῆά τε Δηίπυρόν τε,
ἠδ' ἀμφὶ Κρείοντος υἱὸν Λυκομήδεα δῖον.
ἕπτ' ἔσαν ἡγεμόνες φυλάκων, ἑκατὸν δὲ ἑκάστῳ
κοῦροι ἅμα στεῖχον δολίχ' ἔγχεα χερσὶν ἔχοντες·
κὰδ δὲ μέσον τάφρου καὶ τείχεος ἷζον ἰόντες·
ἔνθα δὲ πῦρ κήαντο, τίθεντο δὲ δόρπα ἕκαστος.
Ἀτρεΐδης δὲ γέροντας ἀολλέας ἦγεν Ἀχαιῶν
ἐς κλισίην, παρὰ δέ σφι τίθει μενοεικέα δαῖτα·
οἱ δ' ἐπ' ὀνείαθ' ἑτοῖμα προκείμενα χεῖρας ἴαλλον.
αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἕντο,
τοῖς ὁ γέρων πάμπρωτος ὑφαίνειν ἤρχετο μῆτιν
Νέστωρ, οὗ καὶ πρόσθεν ἀρίστη φαίνετο βουλή·
ὅ σφιν ἐὺ φρονέων ἀγορήσατο καὶ μετέειπεν·
" Ἀτρεΐδη κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,
ἐν σοὶ μὲν λήξω, σέο δ' ἄρξομαι, οὕνεκα πολλῶν

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that these remarks of Nestor's allude to Achilles' taunts of avarice against Agamemnon in A. For the wine ships cf. H 467.

73. "It is for thee to offer all hospitality, seeing thou art lord of many men." For the long ῑ in ὑποδεξίη cf. ἀτιμίῆσι, ν 142 : ὑπεροπλίῃσι A 205, etc., and note on Λ 697. A gives ὑποδεξείη, which is perhaps right, though there is probably no other instance of this suffix, unless in ἐξείης, which is no doubt a genitive.

74. *I.e.* "in the multitude of counsellors there is safety."

75. **χρεώ** with accus. and gen., as K 43, Λ 606. We may supply γίγνεται, as δ 634, or ἐστίν, as Φ 323 ; but the original construction of the acc. is shewn by ε 189, ὅτε με χρειὼ τόσον ἵκοι. See also Eurip. *Hec.* 976, τίς χρεία σ' ἐμοῦ (Merry and R. on α 124).

77. **τάδε γηθήσειεν,** "Who can rejoice at this?" a sort of cognate accus. common in Attic, especially with personal participial constructions, ἥσθην εὐλογοῦντά σε, I like to hear you praise. So Θ 378. Cf. μή μοι τόδε χώεο, ε 215.

87. The moat is here unmistakably represented as being at a considerable distance in front of the wall, and independent of it. See on H 342.

89. **ἀολλέας**: Arist. read ἀριστέας, a form used by Pindar ; but only ἀριστῆας is found in H.

94. **καὶ πρόσθεν,** "of old," not with any particular reference.

97. **μέν . . . δέ,** virtually "as I shall end with thee, so will I begin with thee." In other words, Nestor begins his speech in the usual style of an appeal to a god ; because a king is the representative of Zeus. So "A te principium, tibi

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λαῶν ἐσσὶ ἄναξ καί τοι Ζεὺς ἐγγυάλιξεν
σκῆπτρόν τ' ἠδὲ θέμιστας, ἵνα σφίσι βουλεύῃσθα.
τῶ σε χρὴ πέρι μὲν φάσθαι ἔπος ἠδ' ἐπακοῦσαι,
κρηῆναι δὲ καὶ ἄλλῳ, ὅτ' ἄν τινα θυμὸς ἀνώγῃ
εἰπεῖν εἰς ἀγαθόν· σέο δ' ἕξεται, ὅττι κεν ἄρχῃ.
αὐτὰρ ἐγὼν ἐρέω, ὥς μοι δοκεῖ εἶναι ἄριστα.
οὐ γάρ τις νόον ἄλλος ἀμείνονα τοῦδε νοήσει,
οἷον ἐγὼ νοέω, ἠμὲν πάλαι ἠδ' ἔτι καὶ νῦν,
ἐξ ἔτι τοῦ, ὅτε, διογενές, Βρισηίδα κούρην
χωομένου Ἀχιλῆος ἔβης κλισίηθεν ἀπούρας
οὔ τι καθ' ἡμέτερόν γε νόον. μάλα γάρ τοι ἐγώ γε
πόλλ' ἀπεμυθεόμην· σὺ δὲ σῷ μεγαλήτορι θυμῷ
εἴξας ἄνδρα φέριστον, ὃν ἀθάνατοί περ ἔτισαν,
ἠτίμησας· ἑλὼν γὰρ ἔχεις γέρας. ἀλλ' ἔτι καὶ νῦν
φραζώμεσθ', ὥς κέν μιν ἀρεσσάμενοι πεπίθωμεν
δώροισίν τ' ἀγανοῖσιν ἔπεσσί τε μειλιχίοισιν."
τὸν δ' αὖτε προσέειπεν ἄναξ ἀνδρῶν Ἀγαμέμνων·
" ὦ γέρον, οὔ τι ψεῦδος ἐμὰς ἄτας κατέλεξας·

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desinet," Verg. *Ecl.* viii. 11. He seems anxious to prove that he wishes to address Agamemnon in his official capacity, not as a private friend, so he begins in this formal way.

99. See A 238, B 206. **θέμιστες**, "dooms," a primitive form of our "common law"; a recognized body of principles and customs which had grown up in practice, and on which the simple litigation of an early age could be settled. They were handed down traditionally in the governing families till they had attained a fixed form, and hence were regarded as definite *things* which Zeus entrusted to kings to protect from harm. The **σκῆπτρον** indicates the right, probably, of political action, the "executive" as opposed to the "judicial" function. Hence the use of the sceptre to delegate the right of speaking in the *ἀγορή*. **σφίσι**, for the *λαοί*. For **βουλεύῃσθα** after aor., see A 158.

100. **περί**, "*more than others* shouldest thou speak thy thought and hearken, yea and fulfil even another man's advice (as well as thine own) whenever any man's mind bids him speak for good (for *εἰς ἀγαθόν* cf. Λ 789, Ψ 305); for whatever any doth begin will hinge on thee"; *i.e.* do not be prejudiced against any advice because it is given by other people—the credit of carrying it out will revert to you. Cf. λ 346, *Ἀλκινόου δ' ἐκ τοῦδ' ἔχεται ἔργον τε ἔπος τε.*

106. **ἐξ ἔτι τοῦ ὅτε**, ever since the time when. The best MSS. and Scholia read **διογενεῦς** (agreeing with *Ἀχιλῆος*): but this can hardly be right.

107. **χωομένου**, in spite of his wrath. *Ἀχ.* is genitive after *κλισίηθεν*. **ἔβης ἀπούρας**, much as we should say "you went and took"; though Agamemnon did not literally go himself, but only in the person of his representatives, the heralds. See A 323, 356, T 89.

109. **ἀπεμυθεόμην**, "dissuaded," A 254 *sqq.* Al. *ἐπεμυθεόμην*.

110. **ἀθάνατοί περ**, the very immortals. **ἔτισαν**, sc. by permitting the defeat of the Achaians at his request. Observe the strong contrast into which *ἔτισαν* and *ἠτίμησας* are brought by their position.

115. **οὐ ψεῦδος** is in a sort of predicative apposition with **ἄτας**. Cf. *θανατόν νύ τοι ὅρκι' ἔταμνον* Δ 155, *ταῦτα . . . ἀληθείην κατέλεξα* η 297. "Thou speakest of my infatuation (so as to be) not a falsehood," *i.e.* thou truly relatest. For Agamemnon's *ἄτη* see l. 18, and for *ἀασάμην* T 91, Λ 340.

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ἀασάμην, οὐδ' αὐτὸς ἀναίνομαι. ἀντί νυ πολλῶν
λαῶν ἐστὶν ἀνήρ, ὅν τε Ζεὺς κῆρι φιλήσῃ,
ὡς νῦν τοῦτον ἔτισε, δάμασσε δὲ λαὸν Ἀχαιῶν.
ἀλλ' ἐπεὶ ἀασάμην φρεσὶ λευγαλέῃσι πιθήσας,
ἂψ ἐθέλω ἀρέσαι δόμεναί τ' ἀπερείσι' ἄποινα.
ὑμῖν δ' ἐν πάντεσσι περικλυτὰ δῶρ' ὀνομήνω,
ἕπτ' ἀπύρους τρίποδας, δέκα δὲ χρυσοῖο τάλαντα,
αἴθωνας δὲ λέβητας ἐείκοσι, δώδεκα δ' ἵππους
πηγοὺς ἀθλοφόρους, οἳ ἀέθλια ποσσὶν ἄροντο.
οὔ κεν ἀλήιος εἴη ἀνήρ, ᾧ τόσσα γένοιτο,
οὐδέ κεν ἀκτήμων ἐριτίμοιο χρυσοῖο,
ὅσσα μοι ἠνείκαντο ἀέθλια μώνυχες ἵπποι.
δώσω δ' ἑπτὰ γυναῖκας ἀμύμονα ἔργα ἰδυίας,
Λεσβίδας, ἃς, ὅτε Λέσβον ἐυκτιμένην ἕλεν αὐτός,
ἐξελόμην, αἳ κάλλει ἐνίκων φῦλα γυναικῶν·
τὰς μέν οἱ δώσω, μετὰ δ' ἔσσεται, ἣν τότ' ἀπηύρων,
κούρη Βρισῆος· ἐπὶ δὲ μέγαν ὅρκον ὀμοῦμαι,

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116. **ἀντί,** as good as, worth, many hosts. See on Θ 163.

119. **λευγαλέῃσι,** "sorry," "wretched," a term of contempt (cf. β 61, λευγαλέοι τ' ἐσόμεσθα καὶ οὐ δεδαηκότες ἀλκήν): lit. "lamentable," λυγ-ρός, *lug-eo.*

After 119 there was, according to Athenaeus and Eust., in the edition of one Dioskurides a line ἢ οἴνῳ μεθύων, ἤ μ' ἔβλαψαν θεοὶ αὐτοί; as also in the parallel passage Τ 137. It is obviously an intolerable interpolation.

120. **ἄψ,** *retro,* retracing my steps. **ἀρέσαι,** to conciliate, satisfy him, as 112.

122. **ἄπυρος** was explained (1) not meant for use, but only for ornament, ἀναθεματικός as opposed to ἐμπυριβήτης, Ψ 702; (2) new, not yet discoloured by being put upon the fire. See Ψ 267 and 270, where the ἔτι (λευκὸν ἔτ' αὔτως) seems decisive in favour of the second explanation. For the value of the talent of gold cf. Ψ 262-269, where two are worth less than a λέβης.

124. **πηγούς,** strong, lit. compact, so ε 388 κύματι πηγῷ, and πηγεσίμαλλος Γ 197.

125. "Not without booty would that man be, and not unpossessed of precious gold, that owned as much as my strong-footed horses won me in prizes." *I.e.* the mere prizes I have won in races would form a considerable fortune for any man. Mr. Ridgeway has shewn (J. H. S. vi. 328) that **ἀλήιος** comes from ληίς, and has nothing to do with λήιον, which means "crop" or *standing* corn, not corn-land; several property in land is confined in the Iliad to the τέμενος βασιλήιον, while there are indications that the "common-field" system still prevailed (see on Μ 422). **ἀλήιος** and **ἀκτήμων,** like πολυκτήμων πολυλήιος in Ε 613, are evidently to be explained from **ληιστοὶ** μὲν γάρ τε βόες . . . **κτητοὶ** δὲ τρίποδες in Ι 406; they represent the two primitive methods of acquiring wealth, plunder and trade, which in Homeric times flourished with equal rights.

128. **ἀμύμονα,** so best MSS.: Ar. apparently ἀμύμονας (so Did., whose authority outweighs the contrary statement of Aristonikos). **ἔργ' εἰδυίας** MSS., though one or two have preserved a relic of the better tradition in ἔργα εἰδυίας.

129. **αὐτός,** Achilles, who was *himself* their captor: Ag. will not name him (τοῦτον, 118; οἱ, 131; μιν, 142).

130. **ἐξελόμην,** chose as my γέρας ἐξαιρετόν. In this book the chief seems to apportion the γέρας to himself, whereas in Α it is the gift of the army; see 330-3 compared with Α 162, 299. The imperf. **ἐνίκων** refers back to the time of the choice.

131. **μετά,** with them, *i.e.* in addition. See Τ 245.

132. **κούρη,** so Arist., MSS. κούρην,

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μή ποτε τῆς εὐνῆς ἐπιβήμεναι ἠδὲ μιγῆναι,
ἣ θέμις ἀνθρώπων πέλει, ἀνδρῶν ἠδὲ γυναικῶν.
ταῦτα μὲν αὐτίκα πάντα παρέσσεται· εἰ δέ κεν αὖτε
ἄστυ μέγα Πριάμοιο θεοὶ δώωσ' ἀλαπάξαι,
νῆα ἅλις χρυσοῦ καὶ χαλκοῦ νηησάσθω
εἰσελθών, ὅτε κεν δατεώμεθα ληΐδ' Ἀχαιοί,.
Τρωιάδας δὲ γυναῖκας ἐείκοσιν αὐτὸς ἑλέσθω,
αἴ κε μετ' Ἀργείην Ἑλένην κάλλισται ἔωσιν.
εἰ δέ κεν Ἄργος ἱκοίμεθ' Ἀχαιικόν, οὖθαρ ἀρούρης,
γαμβρός κέν μοι ἔοι· τίσω δέ μιν ἶσον Ὀρέστῃ,
ὅς μοι τηλύγετος τρέφεται θαλίῃ ἔνι πολλῇ.
τρεῖς δέ μοι εἰσὶ θύγατρες ἐνὶ μεγάρῳ εὐπήκτῳ,
Χρυσόθεμις καὶ Λαοδίκη καὶ Ἰφιάνασσα·
τάων ἥν κ' ἐθέλῃσι, φίλην ἀνάεδνον ἀγέσθω
πρὸς οἶκον Πηλῆος· ἐγὼ δ' ἐπὶ μείλια δώσω
πολλὰ μάλ', ὅσσ' οὔ πώ τις ἑῇ ἐπέδωκε θυγατρί.
ἑπτὰ δέ οἱ δώσω εὖ ναιόμενα πτολίεθρα,

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which might be explained by attraction to ἥν, or as a return to the original form of the sentence, τὰς δώσω.

133. **τῆς**, of her: genitive after εὐνῆς. So T 176.

134. This line is divided by the comma after πέλει into two equal halves; a rhythm for which there is no complete parallel, for in A 154 the elision perhaps helps to bridge the gap. Cf. A 53, and notice the difference produced by the slight change in l. 276.

135. **αὐτίκα**, at the moment; **αὖτε**, hereafter.

137. **ἅλις**, adverbial; it does not take a gen. after it in H.: see Φ 319. **χρυσοῦ** is gen. after **νηησάσθω**, which has the construction of verbs of "filling with" anything, which is regarded as taking *from* a source.

138. **εἰσελθών**, having burst in (taken the city by assault). But Bekker puts the comma after νηησάσθω, and translates "entering (into the council) when we divide the spoil," *i.e.* so as to have his own way in the division.

139. **αὐτός**, *i.e.* like the commander-in-chief, as opposed to the assignment by lot to the rest of the army.

141. **εἰ κεν** with opt. of a remote possibility, see A 60. **οὖθαρ ἀρούρης** (only here and 283), Vergil's "uber agri, ubere glebae," *Aen.* i. 531, iii. 164, etc.: "the udder of the soil," τὸ τρόφιμον τῆς γῆς, Sch. B.

143. **τηλύγετος**, see on Γ 175. This is the only mention of Orestes in the Iliad.

145. **Λαοδίκη** and **Ἰφιάνασσα** seem to answer to Electra and Iphigenia of the tragedians. The legend of the sacrifice in Aulis is evidently unknown to Homer.

146. **φίλην**: here the original sense, "own," is very well marked. See A 167. **ἀνάεδνον** (for the form see Curtius, *Et.*[5] p. 579), without paying the usual ἕδνα, or presents made by the bridegroom to the parents of the bride (a relic of the universal primitive custom by which —when the bride is not seized by force from her home—she is *bought*, see Λ 243, Π 178; and cf. Σ 593). From the ἕδνα we must distinguish the presents given to the bride by her parents, which seem to be signified by the **μείλια** of 147; but it is not certain whether this is the technical name, or merely a general expression used here with a special significance, "peace-offerings" meant to appease Achilles. Agamemnon offers not only to remit the usual price to be paid by the bridegroom, but actually to give in addition (**ἐπὶ . . . δώσω**) a large dowry to the bride—as was done by Altes in his desire to secure the marriage between his daughter and Priam, X 51. See Cobet, M. C. p. 239 *sqq.*

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Καρδαμύλην Ἐνόπην τε καὶ Ἱρὴν ποιήεσσαν,
Φηράς τε ζαθέας ἠδ' Ἄνθειαν βαθύλειμον,
καλήν τ' Αἴπειαν καὶ Πήδασον ἀμπελόεσσαν.
πᾶσαι δ' ἐγγὺς ἁλός, νέαται Πύλου ἠμαθόεντος·
ἐν δ' ἄνδρες ναίουσι πολύρρηνες πολυβοῦται,
οἵ κέ ἑ δωτίνῃσι θεὸν ὣς τιμήσουσιν·
καί οἱ ὑπὸ σκήπτρῳ λιπαρὰς τελέουσι θέμιστας.
ταῦτά κέ οἱ τελέσαιμι μεταλλήξαντι χόλοιο.
δμηθήτω — Ἀίδης τοι ἀμείλιχος ἠδ' ἀδάμαστος·
τούνεκα καί τε βροτοῖσι θεῶν ἔχθιστος ἁπάντων —
καί μοι ὑποστήτω, ὅσσον βασιλεύτερός εἰμι
ἠδ' ὅσσον γενεῇ προγενέστερος εὔχομαι εἶναι."
τὸν δ' ἠμείβετ' ἔπειτα Γερήνιος ἱππότα Νέστωρ·
"Ἀτρεΐδη κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,
δῶρα μὲν οὐκέτ' ὀνοστὰ διδοῖς Ἀχιλῆι ἄνακτι·
ἀλλ' ἄγετε, κλητοὺς ὀτρύνομεν, οἵ κε τάχιστα
ἔλθωσ' ἐς κλισίην Πηληιάδεω Ἀχιλῆος.
εἰ δ' ἄγε, τοὺς ἂν ἐγὼν ἐπιόψομαι, οἱ δὲ πιθέσθων.

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150. These are Messenian cities belonging to Lakedaimon, not to Mykenai. Agamemnon perhaps disposes only of the overlordship; or they may have been family property, though in his brother's territory. But from the mention of Pylos it would seem that they should belong to Nestor. None of them is named in the catalogue.

153. **νέαται** (for which Apollonius read *κέαται*), explained by Arist. as = *ναίονται*, "are inhabited," as if from a perf. **νεῖμαι* which does not exist. The word is usually explained as superl. of *νέ(F)ος*, *novissimae* in the sense "furthest," like *νεάτη* Λ 712, but see on Λ 381.

155. **δωτῖναι**, free gifts (perhaps not unlike the "benevolences" of English history). **κε** goes with fut. indic. because the event spoken of is regarded as contingent upon Achilles' acceptance.

156. **λιπαρὰς τελέουσι θέμιστας**, "will fulfil his pleasant ordinances." For this use of **λιπαρός** cf. *γῆρας λιπαρόν* in Od., a happy old age, λ 136, δ 210, etc. Perhaps *λιπαράς* should be taken predicatively, "will bring his ordinances to prosperous fulfilment," *ὑπ' αὐτοῦ βασιλευόμενοι εἰρηνικῶς βιώσονται*, Schol. A. Others explain "will pay rich dues" *λιπαροὺς φόρους τελέσουσιν*: but it seems impossible to reconcile this with the very definite Homeric use of *θέμιστες*.

158. **δμηθήτω** (Zen. and Aristoph. *καμφθήτω*), "let him be overcome. Hades I ween yields neither to prayer nor violence" (*μόνος θεῶν γὰρ θάνατος οὐ δώρων ἐρᾷ*, Aesch. fr. *Niobe*), "for which very cause he is most hateful to men of all gods." The **τε** in 159 is gnomic or generalizing.

160. See 69, Α 279.

161. **γενεῇ**, in age: = *γενεῆφιν*, 58.

164. **οὐκέτι**, no longer, *i.e.* your presents have passed the point at which they could be lightly esteemed (Ameis). But Nestor is really looking back to a time when Agamemnon was offering, not insufficient presents, but nothing at all. The expression he uses is very courteous, but shews which way his thoughts are running.

167. **ἐπιόψομαι** (fut. or perhaps rather aor. subj., see on Ε 212), "whomsoever I choose, let them be persuaded to go." The step by which *ἐφορᾶν* gets the meaning of selection is that of passing in review, inspecting, a number of things; see β 294 *τάων* (*νηῶν*) *ἐπιόψομαι ἥ τις ἀρίστη*, so we say "to look out" a thing. **τοὺς ἂν** = *οὓς ἄν*, with **δέ** *in apodosi*.

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Φοῖνιξ μὲν πρώτιστα διίφιλος ἡγησάσθω,
αὐτὰρ ἔπειτ' Αἴας τε μέγας καὶ δῖος Ὀδυσσεύς·
κηρύκων δ' Ὀδίος τε καὶ Εὐρυβάτης ἅμ' ἑπέσθων.
φέρτε δὲ χερσὶν ὕδωρ, εὐφημῆσαί τε κέλεσθε,
ὄφρα Διὶ Κρονίδῃ ἀρησόμεθ', αἴ κ' ἐλεήσῃ."
ὣς φάτο, τοῖσι δὲ πᾶσιν ἑαδότα μῦθον ἔειπεν.
αὐτίκα κήρυκες μὲν ὕδωρ ἐπὶ χεῖρας ἔχευαν,
κοῦροι δὲ κρητῆρας ἐπεστέψαντο ποτοῖο,
νώμησαν δ' ἄρα πᾶσιν ἐπαρξάμενοι δεπάεσσιν.
αὐτὰρ ἐπεὶ σπεῖσάν τε πίον θ', ὅσον ἤθελε θυμός,
ὡρμῶντ' ἐκ κλισίης Ἀγαμέμνονος Ἀτρεΐδαο.
τοῖσι δὲ πόλλ' ἐπέτελλε Γερήνιος ἱππότα Νέστωρ,
δενδίλλων ἐς ἕκαστον, Ὀδυσσῆι δὲ μάλιστα,
πειρᾶν, ὡς πεπίθοιεν ἀμύμονα Πηλεΐωνα.
τὼ δὲ βάτην παρὰ θῖνα πολυφλοίσβοιο θαλάσσης,
πολλὰ μάλ' εὐχομένω γαιηόχῳ ἐννοσιγαίῳ

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168. There is very grave reason for suspecting, with Bergk (*Gr. Lit.* 595), that the whole episode of Phoinix is an interpolation. He is a quite subordinate character who has not been mentioned before, and he has no business to be present at a meeting of the royal council. Moreover we find the dual used of the envoys in 182, 192-8, evidently a trace of the original form of the passage. Ar. assumed that Phoinix was not one of the ambassadors, but was sent on first to prepare Achilles for their coming afterwards (ἔπειτα). But after reading all this into Homer we have gained nothing, for Achilles is surprised after all by the entrance of the envoys (193). Phoinix is entirely ignored from 168 to 432, except that he is a κωφὸν πρόσωπον in 223, where Odysseus seems to treat him with singularly little respect. However he cannot be cut clean out; three lines have been slightly altered to introduce him (169, 223, 621), though it is hardly worth while speculating as to their original form. Numerous difficult and confused passages in his speech will be pointed out in the notes.

171. **εὐφημῆσαι**, either *favete linguis*, or "speak words of good omen." The idea does not again occur in H.

173. **ἑαδότα** (*Fε-Fαδ-*, *σFαδ-* of ἁνδάνω), grateful, pleasing. So σ 422.

175. See A 470-1. Here, as always, the drinking is quite separate from the eating, and has a distinctly religious character.

180. **δενδίλλων**, acc. to Curtius and Fick a nasalized reduplication from *δαρ-*, *δρα-* to look (ὑπό-δρα, and δρα-κ- of δράκων, etc.). It will then mean, looking rapidly ("winking") to each, to enforce his advice, διανεύων τοῖς ὀφθαλμοῖς, Sch. A. **ἕκαστον** must either include Phoinix, in which case the line, which is parenthetical, should be rejected, or else be = ἑκάτερον.

181. **πειρᾶν**, after ἐπέτελλε, and epexegetic of πολλά.

182. **τὼ δέ**: for the dual see note on 168.

183. Poseidon is both chief patron of the Achaian cause, and lord of the element by which they are walking. **ἐννοσίγαιος**, for ἐν-Fοσι-γαιος, root *Fοθ* of ὠθέω, Skt. *vadh* to smite; so ἐν-(*F*)οσι-χθων: either because Poseidon is the lord of earthquakes, or simply because the waves of the sea are for ever beating the land. **γαιήοχος**, perhaps originally "supporting the earth," regarded as floating in the sea. It has been proposed to take it as meaning "rejoicing in chariots." But in that case the η could not be explained, and the close connexion with ἐννοσίγαιος forbids; for it is much more likely that a somewhat tautological expression should be used than that the stem γαι should be habitually used in two adjacent words

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ῥηιδίως πεπιθεῖν μεγάλας φρένας Αἰακίδαο.
Μυρμιδόνων δ' ἐπί τε κλισίας καὶ νῆας ἱκέσθην,
τὸν δ' εὗρον φρένα τερπόμενον φόρμιγγι λιγείῃ,
καλῇ δαιδαλέῃ, ἐπὶ δ' ἀργύρεον ζυγὸν ἦεν·
τὴν ἄρετ' ἐξ ἐνάρων, πόλιν Ἠετίωνος ὀλέσσας·
τῇ ὅ γε θυμὸν ἔτερπεν, ἄειδε δ' ἄρα κλέα ἀνδρῶν·
Πάτροκλος δέ οἱ οἶος ἐναντίος ἧστο σιωπῇ,
δέγμενος Αἰακίδην, ὁπότε λήξειεν ἀείδων.
τὼ δὲ βάτην προτέρω, ἡγεῖτο δὲ δῖος Ὀδυσσεύς,
σταν δὲ πρόσθ' αὐτοῖο· ταφὼν δ' ἀνόρουσεν Ἀχιλλεὺς
αὐτῇ σὺν φόρμιγγι, λιπὼν ἕδος, ἔνθα θάασσεν.
ὣς δ' αὔτως Πάτροκλος, ἐπεὶ ἴδε φῶτας, ἀνέστη.
τὼ καὶ δεικνύμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς·
" χαίρετον· ἦ φίλοι ἄνδρες ἱκάνετον, ἦ τι μάλα χρεώ,

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in two quite different senses. However we must remember that with epithets of gods we are on especially doubtful ground, as we can never be sure that the Greeks attached any very definite meaning to hieratic words whose sense may even to them have been lost in antiquity.

184. **μεγάλας,** proud; so *μεγαλήτορι*, 109.

186. This is the only case in the Iliad where we find music mentioned. The exigencies of war may perhaps account for the fact that the Iliad knows nothing of the *ἀοιδοί*, who are so prominent in Od.

187. "The cross-bar thereon was of silver." The **ζυγόν** was the bar, joining the two horns of the lyre, to which the strings were fastened by the pegs (*κόλλοπες*, *φ* 407).

188. **ἄρετο**, had won (see on **Α** 159). The "city of Eetion" was Thebe, whence Briseis had come.

189. **κλέα,** fames, *i.e.* famous deeds. The word seems to be for *κλέεα*, cf. H. G. § 105, 4.

191. Cobet reads **δέχμενος**, a syncopated present for *δεχόμενος*, which is given as a variant in the margin of A, and is probably right. **δέγμενος**, if an aor. form, should mean "having received," not "waiting," but it is possibly a perfect (see Δ 107). **Αἰακίδην**: the obj. is taken proleptically from the relative clause.

192. **προτέρω,** forward; an adverb, the compar. of *πρόσω* as Ψ 526, not a dual.

194. **αὐτῇ σὺν φ.**: the *σύν* is generally omitted in this construction of *αὐτός* with the dat.; but cf. Μ 112, Ξ 498, *ν* 118. H. G. § 144, *note*.

196. **δεικνύμενος,** welcoming. We find *δειδέχαται*, *-το*, *δείδεκτο* (Δ 4, Ι 224, 671, Χ 435, *η* 72) *δεικανάομαι* Ο 86, *σ* 111, *ω* 410, *δειδίσκομαι* (for *δει-δίκ-σκ-ομαι*) (*γ* 41, *σ* 121, *υ* 197), all in this sense. They seem used specially of pledging with a cup, apparently from the idea of pointing at the person in whose honour the draught is taken; though this idea is absent here.

197. This disjointed sentence is very natural in Achilles' great surprise, and it is probably useless to attempt to produce from it one connected logical whole. Two thoughts spring to his lips; first, sincere pleasure at a visit from his friends —from whom perhaps he has been separated for a fortnight; and next, gratified pride at what he sees is the object of their visit—a confession of their sore need for him (**ἦ τι μάλα χρεώ**). This latter he checks, with his native courtesy, the instant he has uttered it, and returns directly to his first expression, which he puts in a still stronger form, with a half excuse (**σκυζομένῳ περ**) for his unpatriotic satisfaction at the disasters of the army. "Welcome: surely ye are dear friends that are here—the need must be very sore—ay, ye are the dearest to me of all the Achaians even in my anger." It is possible however to take **ἦ τι μάλα χρεώ** as meaning "I had sore need of such a visit from my dearest friends."

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οἵ μοι σκυζομένῳ περ Ἀχαιῶν φίλτατοί ἐστον."
  ὣς ἄρα φωνήσας προτέρω ἄγε δῖος Ἀχιλλεύς,
εἷσεν δ' ἐν κλισμοῖσι τάπησί τε πορφυρέοισιν·
αἶψα δὲ Πάτροκλον προσεφώνεεν ἐγγὺς ἐόντα·
"μείζονα δὴ κρητῆρα, Μενοιτίου υἱέ, καθίστα,
ζωρότερον δὲ κέραιε, δέπας δ' ἔντυνον ἑκάστῳ·
οἳ γὰρ φίλτατοι ἄνδρες ἐμῷ ὑπέασι μελάθρῳ."
  ὣς φάτο, Πάτροκλος δὲ φίλῳ ἐπεπείθεθ' ἑταίρῳ.
αὐτὰρ ὅ γε κρεῖον μέγα κάββαλεν ἐν πυρὸς αὐγῇ,
ἐν δ' ἄρα νῶτον ἔθηκ' ὄιος καὶ πίονος αἰγός,
ἐν δὲ συὸς σιάλοιο ῥάχιν τεθαλυῖαν ἀλοιφῇ.
τῷ δ' ἔχεν Αὐτομέδων, τάμνεν δ' ἄρα δῖος Ἀχιλλεύς.
καὶ τὰ μὲν εὖ μίστυλλε καὶ ἀμφ' ὀβελοῖσιν ἔπειρεν,
πῦρ δὲ Μενοιτιάδης δαῖεν μέγα, ἰσόθεος φώς.
αὐτὰρ ἐπεὶ κατὰ πῦρ ἐκάη καὶ φλὸξ ἐμαράνθη,
ἀνθρακιὴν στορέσας ὀβελοὺς ἐφύπερθε τάνυσσεν,
πάσσε δ' ἁλὸς θείοιο, κρατευτάων ἐπαείρας.
αὐτὰρ ἐπεί ῥ' ὤπτησε καὶ εἰν ἐλεοῖσιν ἔχευεν,
Πάτροκλος μὲν σῖτον ἑλὼν ἐπένειμε τραπέζῃ
καλοῖς ἐν κανέοισιν, ἀτὰρ κρέα νεῖμεν Ἀχιλλεύς.
αὐτὸς δ' ἀντίον ἷζεν Ὀδυσσῆος θείοιο
τοίχου τοῦ ἑτέροιο, θεοῖσι δὲ θῦσαι ἀνώγειν

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202. **καθίστα**, set upon the table.

203. **ζωρότερον**, generally explained as Martial translates it, "misceri iussit amicis Largius Aeacides *vividiusque* merum," viii. 6, 11, as if from ζῆν. It is perhaps better to refer it to ζεσ-, to boil; it will then mean *fervidius*, hotter, stronger wine (Död., cf. Curt. no. 567). The merit of the wine given by Maron to Odysseus lies in its strength (ι 209).

204. **οἱ** = οὗτοι. For **μέλαθρον**, used of a hut in the camp, see on Ω 643.

206. **κρεῖον**, *i.e.* a meat-block for chopping and carving, as appears from 209. **ἐν πυρὸς αὐγῇ**, no doubt the only light in the hut, for it is now night.

208. **σίαλος** in this connexion is acc. to Curt. (*Et.* p. 717) a diminutive of σῦς, and not related to σίαλον = fat. We can however only translate "a fat hog." **τεθαλυῖαν ἀλ.**, "rich with fat, lard." Cf. the use of θαλεῖα.

209. **τῷ**, held the meat *for him*. **τάμνειν** is to carve (into joints); **μιστύλλειν**, to slice into smaller pieces.

212. **κατὰ . . . ἐκάη**, our own idiom, "burnt down": only the hot embers (**ἀνθρακιή**) are used for roasting, the meat being placed directly over them.

214. **ἁλός** is the "quasi-partitive" gen. usual where anything taken from a larger mass is employed: so πρῆσαι πυρός Β 415, λελουμένος Ὠκεανοῖο Ε 6. H. G. § 151, *c*. **θείοιο**, perhaps because it was used on account of its purifying quality, to render sacrifices fit for the gods. No such usage is mentioned in Homer (salt is indeed only mentioned again in λ 123, ρ 455, ψ 270), but it is familiar to us from Jewish ritual. **κρατευτάων**, "dogs," rests on each side of the fire on which to lay the ends of the spits. Död. derives from κέρας, supposing them to have been of the shape X; Düntzer from κρατεύειν, to master, *i.e.* to hold fast. For **ἐπαείρας** Arist. read **ἀπαείρας**, but the genitive may be local, as τοίχου 219, and so Η 426.

215. **ἐλεοῖσι**, "chargers" of wood to serve as dishes, see ξ 432.

219. **τοίχου τοῦ ἑτέροιο**, by the opposite wall of the hut (so Ω 598), in order

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Πάτροκλον ὃν ἑταῖρον· ὁ δ' ἐν πυρὶ βάλλε θυηλάς.
οἱ δ' ἐπ' ὀνείαθ' ἑτοῖμα προκείμενα χεῖρας ἴαλλον.
αὐτὰρ ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἕντο,
νεῦσ' Αἴας Φοίνικι· νόησε δὲ δῖος Ὀδυσσεύς,
πλησάμενος δ' οἴνοιο δέπας δείδεκτ' Ἀχιλῆα·
"χαῖρ', Ἀχιλεῦ· δαιτὸς μὲν ἐίσης οὐκ ἐπιδευεῖς
ἠμὲν ἐνὶ κλισίῃ Ἀγαμέμνονος Ἀτρεΐδαο
ἠδὲ καὶ ἐνθάδε νῦν· πάρα γὰρ μενοεικέα πολλὰ
δαίνυσθ'· ἀλλ' οὐ δαιτὸς ἐπηράτου ἔργα μέμηλεν,
ἀλλὰ λίην μέγα πῆμα, διοτρεφές, εἰσορόωντες
δείδιμεν· ἐν δοιῇ δὲ σαωσέμεν ἢ ἀπολέσθαι
νῆας ἐυσσέλμους, εἰ μὴ σύ γε δύσεαι ἀλκήν.
ἐγγὺς γὰρ νηῶν καὶ τείχεος αὖλιν ἔθεντο
Τρῶες ὑπέρθυμοι τηλεκλειτοί τ' ἐπίκουροι,
κηάμενοι πυρὰ πολλὰ κατὰ στρατόν, οὐδ' ἔτι φασὶν
σχήσεσθ', ἀλλ' ἐν νηυσὶ μελαίνῃσιν πεσέεσθαι.
Ζεὺς δέ σφι Κρονίδης ἐνδέξια σήματα φαίνων

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to watch his guests' wants. The genitive is local, like *πεδίοιο*, etc.; H. G. § 149, 2.

220. **θυηλάς**, generally explained as a portion of the meat dedicated by way of *ἀπαρχαί* to the gods. Perhaps it may be *incense*, but see note on Z 270.

222. This line is merely formal, for the envoys had just supped with Agamemnon. For this reason, we are told, Aristarchos would have preferred to read **αἶψ ἐπάσαντο** for *ἐξ ἔρον ἕντο*, but retained the MS. reading *ὑπὸ περίττης εὐλαβείας*, fortunately for Homer's reputation and his own.

223. **νεῦσε**, made a sign to Phoinix to begin. But Odysseus anticipates him.

224. **δείδεκτο**, pledged; see l. 196 and Δ 4.

225. **ἐπιδευεῖς**, sc. *ἐσμέν*, or perhaps rather *εἰσίν*, "men are not," as in *φασίν*, "men say" (Mr. Monro). Schol. A and Eust. mention variants *εἰμέν* and *ἧμεν* for *ἠμέν* in the next line. Arist. read *ἐπιδεύει*, thou lackest not.

227. **ἠδὲ καί**, "even as." *I.e.* it is not for food we have come. *πάρα* = *πάρεστι*, "there is abundance, to our heart's desire, to feast on" (*δαίνυσθαι*, epexeg. infin.).

229. **πῆμα**, accus. after *εἰσορ.*, **δείδιμεν** being added without an object.

230. **ἐν δοιῇ**, "we are in doubt whether we shall save our ships, or whether they are lost." For the constr. compare K 173. For **σαωσέμεν** (cf. l. 681) Bekker ingeniously conjectured *σόας ἔμεν* (cf. Θ 246, Α 117), but the correction is not absolutely necessary; the sudden change of voice and subject being quite in the Homeric style. If we read **σαωσέμεν**, it is a "mixed" aor. = *σαῶσαι*, rather than future. **δοιῇ** (*ἀπ. λεγ.*) = doubt, for *δϝιή* (*dva* = two, cf. *du-bius*, Germ. *Zwei-fel*).

231. **δύσεαι ἀλκήν**, clothe thyself in might; cf. *ἐπιειμένοι ἀλκήν* Η 164, etc.

232. **αὖλιν ἔθεντο**, made their bivouac. Hence the later *αὐλίζεσθαι*, a regular military term.

235. "And deem that we shall hold out no longer, but fall (back) upon our black ships"; or "that they will no longer be withheld, but will assault," etc. The phrase occurs several times, and generally with the same ambiguity. But Β 175, Λ 311, Μ 107, are strongly in favour of the first interpretation; while here the absence of any mention of any subject (such as *ἡμᾶς* or *Δαναούς*) seems to require the second. Hence Christ thinks the lines are wrongly adopted from M. **ἐμπεσεῖν** is a strong word, meaning a violent retreat, rather than "perishing among," Z 82.

236. Cf. *ἀστράπτων ἐπιδέξι' ἐναίσιμα σήματα φαίνων*, Β 353. 236 and 237 rhyme; an accident of which the Greeks do not seem to have been particularly conscious.

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ἀστράπτει· Ἕκτωρ δὲ μέγα σθένεϊ βλεμεαίνων
μαίνεται ἐκπάγλως, πίσυνος Διί, οὐδέ τι τίει
ἀνέρας οὐδὲ θεούς· κρατερὴ δέ ἑ λύσσα δέδυκεν,
ἀρᾶται δὲ τάχιστα φανήμεναι ἠῶ δῖαν·
στεῦται γὰρ νηῶν ἀποκόψειν ἄκρα κόρυμβα
αὐτάς τ' ἐμπρήσειν μαλεροῦ πυρός, αὐτὰρ Ἀχαιοὺς
δηώσειν παρὰ τῇσιν ὀρινομένους ὑπὸ καπνοῦ.
ταῦτ' αἰνῶς δείδοικα κατὰ φρένα, μή οἱ ἀπειλὰς
ἐκτελέσωσι θεοί, ἡμῖν δὲ δὴ αἴσιμον εἴη
φθίσθαι ἐνὶ Τροίῃ, ἑκὰς Ἄργεος ἱπποβότοιο.
ἀλλ' ἄνα, εἰ μέμονάς γε καὶ ὀψέ περ υἷας Ἀχαιῶν
τειρομένους ἐρύεσθαι ὑπὸ Τρώων ὀρυμαγδοῦ.
αὐτῷ τοι μετόπισθ' ἄχος ἔσσεται, οὐδέ τι μῆχος
ῥεχθέντος κακοῦ ἔστ' ἄκος εὑρεῖν· ἀλλὰ πολὺ πρὶν
φράζευ, ὅπως Δαναοῖσιν ἀλεξήσεις κακὸν ἦμαρ.
ὦ πέπον, ἦ μὲν σοί γε πατὴρ ἐπετέλλετο Πηλεὺς
ἤματι τῷ, ὅτε σ' ἐκ Φθίης Ἀγαμέμνονι πέμπεν·
'τέκνον ἐμόν, κάρτος μὲν Ἀθηναίη τε καὶ Ἥρη
δώσουσ', αἴ κ' ἐθέλωσι, σὺ δὲ μεγαλήτορα θυμὸν
ἴσχειν ἐν στήθεσσι· φιλοφροσύνη γὰρ ἀμείνων·
ληγέμεναι δ' ἔριδος κακομηχάνου, ὄφρα σε μᾶλλον

---

241. **στεῦται**, has set himself, see Σ 191. **κόρυμβα**, apparently the same as the ἄφλαστον (*aplustria*), Ο 717: the tall ornamental projection in which the stem of the ship (drawn up landwards) ran up. See the illustrations in Helbig, H. E. p. 56. The idea seems to be that Hector will carry these off as trophies.

242. **πυρός**, see l. 214 and Β 415. Arist. ἐμπλήσειν. **μαλεροῦ**, devouring, in Il. only. Perhaps conn. with μάλα, *mel-ior*, in the sense of *strong*; or μαλ-άσσω, ἀ-μαλ-δύνω, in the sense of *melting*.

243. **ὀρινομένους**, roused up, driven about; like a wasp's nest when it is smoked. Cf. Θ 183.

244. **ταῦτα** refers to the following (μή οἱ . . . ἱπποβότοιο).

245. **εἴη**, the opt. of the remoter consequence, as frequently. Bekk. writes ἐΐη, perhaps rightly; for this form see on Η 340.

248. **ἐρύεσθαι** (future? see Η 36), to protect; it has nothing to do with "drawing away," though the two words approach near one another in phrases like this. See Α 216. **ὑπό**, (from) before the onslaught of the Trojans.

249. "Nor is there any device (μηχανή, means) to find the remedy, whence once the harm is done." It is indifferent whether we take **ῥεχθ. κακοῦ** as gen. absolute or as governed by **ἄκος**. There is perhaps a play on words in ἄχος, ἄκος. Bekk. takes ἔστ' to be for ἔσται, which makes more prominent the especial reference to the irretrievable character of the disaster if once the Greek camp is stormed.

252. **ὦ πέπον**, "gentle sir" ("hypocoristic"): it is twice used in a contemptuous sense, "fools," "weaklings," Β 235, Ν 120. Prof. Bloomfield has shewn that the Homeric word has probably nothing to do with πέπων = *ripe* (Skt. *pakvá*), but is more likely conn. with *pāka*, "young, simple, foolish" (*Am. Jour. Phil.* vi. 43).

253. Odysseus went with Nestor to beg the assistance of Achilles: see Α 765 *sqq.*, where Nestor quotes a different charge of Peleus to his son, **αἰὲν ἀριστεύειν καὶ ὑπείροχον ἔμμεναι ἄλλων.**

256. "Curb thy proud soul in thy breast, for gentle-mindedness is better."

257. **ληγέμεναι**, not strictly "abstain

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τίωσ' Ἀργείων ἠμὲν νέοι ἠδὲ γέροντες.'
ὣς ἐπέτελλ' ὁ γέρων, σὺ δὲ λήθεαι. ἀλλ' ἔτι καὶ νῦν
παύε', ἔα δὲ χόλον θυμαλγέα· σοὶ δ' Ἀγαμέμνων
ἄξια δῶρα δίδωσι μεταλλήξαντι χόλοιο.
εἰ δὲ σὺ μέν μευ ἄκουσον, ἐγὼ δέ κέ τοι καταλέξω,
ὅσσα τοι ἐν κλισίῃσιν ὑπέσχετο δῶρ' Ἀγαμέμνων,
ἕπτ' ἀπύρους τρίποδας, δέκα δὲ χρυσοῖο τάλαντα,
αἴθωνας δὲ λέβητας ἐείκοσι, δώδεκα δ' ἵππους
πηγοὺς ἀθλοφόρους, οἳ ἀέθλια ποσσὶν ἄροντο.
οὔ κεν ἀλήιος εἴη ἀνήρ, ᾧ τόσσα γένοιτο,
οὐδέ κεν ἀκτήμων ἐριτίμοιο χρυσοῖο,
ὅσσ' Ἀγαμέμνονος ἵπποι ἀέθλια ποσσὶν ἄροντο.
δώσει δ' ἑπτὰ γυναῖκας ἀμύμονα ἔργα ἰδυίας,
Λεσβίδας, ἅς, ὅτε Λέσβον ἐυκτιμένην ἕλες αὐτός,
ἐξέλεθ', αἳ τότε κάλλει ἐνίκων φῦλα γυναικῶν·
τὰς μέν τοι δώσει, μετὰ δ' ἔσσεται, ἣν τότ' ἀπηύρα,
κούρη Βρισῆος· ἐπὶ δὲ μέγαν ὅρκον ὀμεῖται
μή ποτε τῆς εὐνῆς ἐπιβήμεναι ἠδὲ μιγῆναι,
ἣ θέμις ἐστίν, ἄναξ, ἤ τ' ἀνδρῶν ἤ τε γυναικῶν.
ταῦτα μὲν αὐτίκα πάντα παρέσσεται· εἰ δέ κεν αὖτε
ἄστυ μέγα Πριάμοιο θεοὶ δώωσ' ἀλαπάξαι,
νῆα ἅλις χρυσοῦ καὶ χαλκοῦ νηήσασθαι
εἰσελθών, ὅτε κεν δατεώμεθα ληίδ' Ἀχαιοί,
Τρωιάδας δὲ γυναῖκας ἐείκοσιν αὐτὸς ἑλέσθαι,
αἴ κε μετ' Ἀργείην Ἑλένην κάλλισται ἔωσιν.
εἰ δέ κεν Ἄργος ἱκοίμεθ' Ἀχαιικόν, οὖθαρ ἀρούρης,
γαμβρός κέν οἱ ἔοις· τίσει δέ σε ἶσον Ὀρέστῃ,
ὅς οἱ τηλύγετος τρέφεται θαλίῃ ἔνι πολλῇ.
τρεῖς δέ οἱ εἰσὶ θύγατρες ἐνὶ μεγάρῳ εὐπήκτῳ,
Χρυσόθεμις καὶ Λαοδίκη καὶ Ἰφιάνασσα·
τάων ἥν κ' ἐθέλῃσθα, φίλην ἀνάεδνον ἄγεσθαι
πρὸς οἶκον Πηλῆος· ὁ δ' αὖτ' ἐπὶ μείλια δώσει
πολλὰ μάλ', ὅσσ' οὔ πώ τις ἑῇ ἐπέδωκε θυγατρί.
ἑπτὰ δέ τοι δώσει εὖ ναιόμενα πτολίεθρα,
Καρδαμύλην Ἐνόπην τε καὶ Ἱρὴν ποιήεσσαν,

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from," but "cease from," a quarrel when you have been drawn into it (as you assuredly will be at times).

261. **ἄξια**, equivalent to the insult.

262. **εἰ δέ** with imperative, "come now," as l. 46.

264-299 = 122-157 *mutatis mutandis*. Compare especially 276 with 134 for the improvement in the rhythm.

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Φηράς τε ζαθέας ἠδ' Ἄνθειαν βαθύλειμον,
καλήν τ' Αἴπειαν καὶ Πήδασον ἀμπελόεσσαν.
πᾶσαι δ' ἐγγὺς ἁλός, νέαται Πύλου ἠμαθόεντος·
ἐν δ' ἄνδρες ναίουσι πολύρρηνες πολυβοῦται,
οἵ κέ σε δωτίνῃσι θεὸν ὣς τιμήσουσιν
καί τοι ὑπὸ σκήπτρῳ λιπαρὰς τελέουσι θέμιστας.
ταῦτά κέ τοι τελέσειε μεταλλήξαντι χόλοιο.
εἰ δέ τοι Ἀτρεΐδης μὲν ἀπήχθετο κηρόθι μᾶλλον,
αὐτὸς καὶ τοῦ δῶρα, σὺ δ' ἄλλους περ Παναχαιοὺς
τειρομένους ἐλέαιρε κατὰ στρατόν, οἵ σε θεὸν ὣς
τίσουσ'· ἦ γάρ κέ σφι μάλα μέγα κῦδος ἄροιο.
νῦν γάρ χ' Ἕκτορ' ἕλοις, ἐπεὶ ἂν μάλα τοι σχεδὸν ἔλθοι
λύσσαν ἔχων ὀλοήν, ἐπεὶ οὔ τινά φησιν ὁμοῖον
οἷ ἔμεναι Δαναῶν, οὓς ἐνθάδε νῆες ἔνεικαν."
τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς·
" διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
χρὴ μὲν δὴ τὸν μῦθον ἀπηλεγέως ἀποειπεῖν,
ᾗ περ δὴ φρονέω τε καὶ ὡς τετελεσμένον ἔσται,
ὡς μή μοι τρύζητε παρήμενοι ἄλλοθεν ἄλλος.
ἐχθρὸς γάρ μοι κεῖνος ὁμῶς Ἀΐδαο πύλῃσιν,
ὅς χ' ἕτερον μὲν κεύθῃ ἐνὶ φρεσίν, ἄλλο δὲ εἴπῃ.
αὐτὰρ ἐγὼν ἐρέω, ὥς μοι δοκεῖ εἶναι ἄριστα·
οὔτ' ἐμέ γ' Ἀτρεΐδην Ἀγαμέμνονα πεισέμεν οἴω
οὔτ' ἄλλους Δαναούς, ἐπεὶ οὐκ ἄρα τις χάρις ἦεν
μάρνασθαι δηΐοισιν ἐπ' ἀνδράσι νωλεμὲς αἰεί,

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300. **μᾶλλον**, *i.e.* too much for that. Observe the **μέν** in protasis answered by **δέ** in apodosis. This is really a case of the "paratactic" construction of conditional sentences out of which the "hypotactic" sprang, **εἰ** still retaining its interjectional force; lit. "come (put the case); Agamemnon it is true (*μέν*) is too hateful to thee, but still have pity on the other Achaians" (Lange).

303. **σφιν ἄροιο**, win in their eyes. The dat. seems to be locative in sense: lit. "among them," Χ 217.

304. Hector in his sober senses had hitherto shunned a conflict with Achilles. See 352-5. Thus **λύσσαν ἔχων** is significant.

309. **ἀπηλεγέως**: the old derivation from *ἀλέγω* seems right, "without respect of persons" (or regard for consequences). **ἀποειπεῖν**, speak outright, cf. *ἀπομηνίσας*, Β 772. It generally means "to forbid" or "deny."

311. "That ye may not sit and coax me from this side and that." **τρύζητε** seems to be used properly of the "cooing" of doves (*τρυγών*).

312. This line recurs ξ 156 in a sadly undignified context. "The gates of death" mean the dreaded entrance into the world of shadows (see λ 491).

313. **ἕτερον** is answered by **ἄλλο**, cf. l. 472-3. The line is of course not aimed directly at Odysseus, but is rather an excuse for the freedom with which Achilles means to speak: **κεῖνος** is opposed to the emphatic **ἐγώ** (314).

316. **Δαναούς**, sc. *ἐμὲ πεισέμεν* (*ἐμέ* being the *object* in both clauses). **ἐπεὶ . . . ἄρα**, etc., "since it seems there are to be no thanks for battling against the foemen ever without respite."

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ἴση μοῖρα μένοντι, καὶ εἰ μάλα τις πολεμίζοι·
ἐν δὲ ἰῇ τιμῇ ἠμὲν κακὸς ἠδὲ καὶ ἐσθλός·
κάτθαν' ὁμῶς ὅ τ' ἀεργὸς ἀνὴρ ὅ τε πολλὰ ἐοργώς.
οὐδέ τί μοι περίκειται, ἐπεὶ πάθον ἄλγεα θυμῷ
αἰὲν ἐμὴν ψυχὴν παραβαλλόμενος πολεμίζειν.
ὡς δ' ὄρνις ἀπτῆσι νεοσσοῖσι προφέρῃσιν
μάστακ', ἐπεί κε λάβῃσι, κακῶς δ' ἄρα οἱ πέλει αὐτῇ,
ὣς καὶ ἐγὼ πολλὰς μὲν ἀύπνους νύκτας ἴαυον,
ἤματα δ' αἱματόεντα διέπρησσον πολεμίζων,
ἀνδράσι μαρνάμενος ὀάρων ἕνεκα σφετεράων.
δώδεκα δὴ σὺν νηυσὶ πόλεις ἀλάπαξ' ἀνθρώπων,
πεζὸς δ' ἕνδεκά φημι κατὰ Τροίην ἐρίβωλον·
τάων ἐκ πασέων κειμήλια πολλὰ καὶ ἐσθλὰ
ἐξελόμην, καὶ πάντα φέρων Ἀγαμέμνονι δόσκον

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318. "A man hath the like share whether he stay behind or fight his hardest." **μένοντι** (= εἰ μένοι) alludes to Agamemnon (see l. 332). From 316 to 333 the leading thought is that Agamemnon has taken the spoils while leaving all the work to Achilles, like A 163-171.

319. **ἰῇ**, the same. This was apparently the original meaning (Skt. *iva*, whence *Fια* by the not unusual metathesis of *F*), that of "one" being developed later.

320. This line has all the appearance of an interpolation of the Hesiodean age, when "gnomic" poetry was fashionable. It has a specious resemblance to the preceding lines, but is no more than a pointless generality here, terribly weakening the speech. Achilles has no thought for anything but the conduct of Agamemnon, with which this commonplace has nothing whatever to do. Hence most edd. bracket it, Bekker condemning the preceding couplet also. Ω 45 is a very similar instance of gnomic interpolation.

321. "Nor doth there remain to me any profit because I suffered tribulation of soul, ever staking my life to fight." **περίκειται**, lit. nothing is laid up for me in excess (of others).

322. **παραβαλλόμενος**, like *παρθέμενος* β 237, γ 74, of the stake *set down* by the combatants to strive for. The idea of risking remained always attached to the verb, see note on Δ 6.

323. "Even as a hen-bird bringeth her unfledged chicks whatever morsel she may find—and it goes hard with herself—even so have I passed many a sleepless night." **κακῶς . . . αὐτῇ** must be taken independently as a parenthesis, as the verb is in the indic. instead of the subj.

325. **ἴαυον**, as always, of "passing the night" or bivouacking, *not* of sleeping. See Curtius, *Vb.* ii. p. 367, where it and its aor. *ἄεσα* are referred to root *vas*, to dwell, after L. Meyer.

327. "Fighting the foemen for their dames' sake": an obscure expression. **ὀάρων** seems to refer to Helen, and the plural is used by a rhetorical exaggeration, while **σφετεράων** contemptuously ignores the fact that Helen belonged to the Greeks. (There is little force in referring *ὀάρων* to the captives, Briseis, Chryseis, etc.). Död. would translate "fighting for husbands on behalf of their wives," where *ὀάρων* will again refer to Helen. But **ἀνδράσι** never means "husbands" in Homer; and *μάρνασθαι* with dat. is so common in the sense of "fighting *against*" that it is impossible to take the construction here as a "dat. commodi." Christ reads **μαρναμένοις** with the Aldine edition, "warring against men fighting for their wives" (*i.e.* homes).

329. **φημί**: supply *ἀλαπάξαι* (the parenthetical use is not Homeric). Six cities are named as having been taken by Achilles: Thebe (A 366), Lyrnessos (B 691, T 296), Pedasos (Υ 91), Tenedos (Λ 625), Lesbos (I 129), Skyros (I 668). See note on A 125.

331. **ἐξελόμην** here seems to mean

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Ἀτρεΐδῃ· ὁ δ' ὄπισθε μένων παρὰ νηυσὶ θοῇσιν
δεξάμενος διὰ παῦρα δασάσκετο, πολλὰ δ' ἔχεσκεν·
ἄλλα δ' ἀριστήεσσι δίδου γέρα καὶ βασιλεῦσιν·
τοῖσι μὲν ἔμπεδα κεῖται, ἐμεῦ δ' ἀπὸ μούνου Ἀχαιῶν
εἵλετ', ἔχει δ' ἄλοχον θυμαρέα· τῇ παριαύων
τερπέσθω. τί δὲ δεῖ πολεμιζέμεναι Τρώεσσιν
Ἀργείους; τί δὲ λαὸν ἀνήγαγεν ἐνθάδ' ἀγείρας
Ἀτρεΐδης; ἦ οὐχ Ἑλένης ἕνεκ' ἠυκόμοιο;
ἦ μοῦνοι φιλέουσ' ἀλόχους μερόπων ἀνθρώπων
Ἀτρεΐδαι; ἐπεὶ ὅς τις ἀνὴρ ἀγαθὸς καὶ ἐχέφρων,
τὴν αὐτοῦ φιλέει καὶ κήδεται, ὡς καὶ ἐγὼ τὴν
ἐκ θυμοῦ φίλεον, δουρικτητήν περ ἐοῦσαν.
νῦν δ', ἐπεὶ ἐκ χειρῶν γέρας εἵλετο καί μ' ἀπάτησεν,
μή μευ πειράτω εὖ εἰδότος· οὐδέ με πείσει.
ἀλλ', Ὀδυσεῦ, σὺν σοί τε καὶ ἄλλοισιν βασιλεῦσιν
φραζέσθω νήεσσιν ἀλεξέμεναι δήιον πῦρ.
ἦ μὲν δὴ μάλα πολλὰ πονήσατο νόσφιν ἐμεῖο,
καὶ δὴ τεῖχος ἔδειμε καὶ ἤλασε τάφρον ἐπ' αὐτῷ
εὐρεῖαν μεγάλην, ἐν δὲ σκόλοπας κατέπηξεν·
ἀλλ' οὐδ' ὧς δύναται σθένος Ἕκτορος ἀνδροφόνοιο
ἴσχειν. ὄφρα δ' ἐγὼ μετ' Ἀχαιοῖσιν πολέμιζον,
οὐκ ἐθέλεσκε μάχην ἀπὸ τείχεος ὀρνύμεν Ἕκτωρ,
ἀλλ' ὅσον ἐς Σκαιάς τε πύλας καὶ φηγὸν ἵκανεν·

"took from the cities," not as usual "chose as a γέρας ἐξαιρετόν," the mention of which comes afterwards (334). The attribution to the king of the right to divide the spoil, instead of to the army at large, seems to be a peculiarity of this book; see A 162, Π 58, compared with 367 below.

333. **διά** with δασάσκετο, "the smaller part he divided, but the greater he kept."

334. For **ἄλλα** Bekk. conj. ἅσσα, ingeniously but needlessly. **πολλά** is so much the uppermost idea in the speaker's mind that he naturally passes to his next theme, **παῦρα**, as though he had not just mentioned it: in fact he has introduced it in 333 merely as a foil to the πολλά, and not for its own sake. There does not seem to be any particular distinction between **ἀριστῆες** and **βασιλῆες**.

336. **ἄλοχον**, an expression used merely *invidiae caussa;* for he contemplates marrying a Thessalian maiden, 395 *sqq.* Compare however T 298.

337. **δεῖ** in this sense only here in Homer; elsewhere always χρή.

339. **ἦ οὐκ**, ironical; "was it not for Helen's sake," *i.e.* were we brought hither on account of a stolen wife by one that is himself a wife-stealer?

342. **τὴν αὐτοῦ**, sc. ἄλοχον. A very rare use of the article in H. Cf. Ψ 348, 376, χ 221. αὐτοῦ would be αὑτοῦ in later Greek, and so Ptolemy of Askalon read here; but the compound reflexive pronouns are not known to H. We ought probably therefore to read **ἥν** for τήν.

345. **εὖ εἰδότος**, "let him not tempt me, now that I know him well."

349. Aristarchos read **ἤλασεν ἔκτοθι τάφρον**, which best suits the usual representation of the moat as separated from the wall.

354. **φηγόν**, a well-known landmark near the gate; E 693, Z 237, Λ 170, H 22, etc. Cf. the ἐρινεός in X 145, etc. **ὅσον**, so much and no more; cf. the use of τόσον, Δ 130, Ψ 327.

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ἔνθα ποτ' οἶον ἔμιμνε, μόγις δέ μευ ἔκφυγεν ὁρμήν.
νῦν δ', ἐπεὶ οὐκ ἐθέλω πολεμιζέμεν Ἕκτορι δίῳ,
αὔριον ἱρὰ Διὶ ῥέξας καὶ πᾶσι θεοῖσιν,
νηήσας εὖ νῆας, ἐπὴν ἅλαδε προερύσσω,
ὄψεαι, ἢν ἐθέλῃσθα καὶ αἴ κέν τοι τὰ μεμήλῃ,
ἦρι μάλ' Ἑλλήσποντον ἐπ' ἰχθυόεντα πλεούσας
νῆας ἐμάς, ἐν δ' ἄνδρας ἐρεσσέμεναι μεμαῶτας·
εἰ δέ κεν εὐπλοΐην δώῃ κλυτὸς ἐννοσίγαιος,
ἤματί κε τριτάτῳ Φθίην ἐρίβωλον ἱκοίμην.
ἔστι δέ μοι μάλα πολλά, τὰ κάλλιπον ἐνθάδε ἔρρων·
ἄλλον δ' ἐνθένδε χρυσὸν καὶ χαλκὸν ἐρυθρὸν
ἠδὲ γυναῖκας ἐυζώνους πολιόν τε σίδηρον
ἄξομαι, ἅσσ' ἔλαχόν γε· γέρας δέ μοι, ὅς περ ἔδωκεν,
αὖτις ἐφυβρίζων ἕλετο κρείων Ἀγαμέμνων
Ἀτρεΐδης. τῷ πάντ' ἀγορευέμεν, ὡς ἐπιτέλλω,
ἀμφαδόν, ὄφρα καὶ ἄλλοι ἐπισκύζωνται Ἀχαιοί,
εἴ τινά που Δαναῶν ἔτι ἔλπεται ἐξαπατήσειν,
αἰὲν ἀναιδείην ἐπιειμένος. οὐδ' ἂν ἐμοί γε
τετλαίη κύνεός περ ἐὼν εἰς ὦπα ἰδέσθαι·
οὐδέ τί οἱ βουλὰς συμφράσσομαι, οὐδὲ μὲν ἔργον·

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355. **οἶον** seems to be for *οἶος οἶον* (Död.), "man to man." (*οἶον* is not used by Homer as an adv. = *ἅπαξ*.)

358. **νηήσας νῆας** (a play on the sound ?), see l. 137.

359 = Δ 353. **ὄψεαι,** a complete anacoluthon, natural enough in Achilles' excited mood instead of *εἶμι* or *πλεύσομαι*. The Hellespont seems to include the N.E. portion of the Aegaean sea.

363. So in *γ* 180 the voyage from Tenedos to Argos takes four days. Paley quotes Theocr. xiii. 29, where three days are spent in going from Phthia to the Hellespont.

364. **ἐνθάδε ἔρρων,** on my mad journey hither. See note on Θ 239.

365. **ἄλλον,** other than what I have at home. **ἐρυθρόν,** only here epithet of *χαλκός* (elsewhere *αἶθοψ ἦνοψ* or *νῶροψ*); it possibly indicates that the metal was *copper*, not bronze, though little stress can be laid on Homeric indication of colour. See Gladstone, *Juv. Mundi*, p. 530; Buchh., *Hom. Real.* ii. 321. But bronze seems to have received the name of copper in almost all early stages of civilization, Semitic and Egyptian as well as Indo-European (Schrader, p. 272). Dr. Schliemann's discoveries at Mycenae and Hissarlik prove the existence of the metal and the alloy side by side; so that we may conclude that *χαλκός* covers both.

366. **πολιός:** the natural colour of iron is light gray, as is seen in the fracture.

367. The portion assigned him by lot, in common with the rest of the army, is bitterly contrasted with the *γέρας* he received as commander. **ὅς περ ἔδωκεν,** see on 331.

369. Observe the bitter emphasis with which Achilles repeatedly forces the name **'Ατρεΐδης** into the most emphatic place, l. 332, 339, 341, in significant contrast with Agamemnon's reluctance to name Achilles.

370. **ἐπισκύζωνται,** frown upon him. The next line is somewhat loosely added; "(I wish them to look upon him with disfavour), in case he may be expecting to outwit some other Danaan."

372. **ἀναιδείην ἐπιειμένος,** compare "he clothed himself with cursing like as with a raiment," and A 149.

373. **κύνεός περ ἐών,** even though he have the shamelessness of a dog; cf. *κυνὸς ὄμματ' ἔχων*, A 225.

374. **οὐδὲ μὲν ἔργον,** no, nor any deed:

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ἐκ γὰρ δή μ' ἀπάτησε καὶ ἤλιτεν· οὐδ' ἂν ἔτ' αὖτις
ἐξαπάφοιτ' ἐπέεσσιν· ἅλις δέ οἱ. ἀλλὰ ἕκηλος
ἐρρέτω· ἐκ γάρ εὑ φρένας εἵλετο μητίετα Ζεύς.
ἐχθρὰ δέ μοι τοῦ δῶρα, τίω δέ μιν ἐν καρὸς αἴσῃ.
οὐδ' εἴ μοι δεκάκις τε καὶ εἰκοσάκις τόσα δοίη,
ὅσσα τέ οἱ νῦν ἔστι, καὶ εἴ ποθεν ἄλλα γένοιτο,
οὐδ' ὅσ' ἐς Ὀρχομενὸν ποτινίσσεται, οὐδ' ὅσα Θήβας
Αἰγυπτίας, ὅθι πλεῖστα δόμοις ἐν κτήματα κεῖται,
αἵ θ' ἑκατόμπυλοί εἰσι, διηκόσιοι δ' ἀν' ἑκάστας
ἀνέρες ἐξοιχνεῦσι σὺν ἵπποισιν καὶ ὄχεσφιν·
οὐδ' εἴ μοι τόσα δοίη, ὅσα ψάμαθός τε κόνις τε,
οὐδέ κεν ὧς ἔτι θυμὸν ἐμὸν πείσει' Ἀγαμέμνων,
πρίν γ' ἀπὸ πᾶσαν ἐμοὶ δόμεναι θυμαλγέα λώβην.
κούρην δ' οὐ γαμέω Ἀγαμέμνονος Ἀτρεΐδαο,
οὐδ' εἰ χρυσείῃ Ἀφροδίτῃ κάλλος ἐρίζοι,
ἔργα δ' Ἀθηναίῃ γλαυκώπιδι ἰσοφαρίζοι,
οὐδέ μιν ὧς γαμέω· ὁ δ' Ἀχαιῶν ἄλλον ἑλέσθω,

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we must supply *συμπρήξω* instead of *συμφράσσομαι* (zeugma).

375. **ἤλιτεν**, sinned against me: **με** belongs to both verbs, as *ἀλιταίνω* regularly takes an accus. in H.; Τ 265, Ω 570, ε 108, δ 378, etc.

376. **ἅλις δέ οἱ**, *i.e.* let him be content with that he has already done. **ἕκηλος**, "let him go unhindered to his fate," or "out of my way," contemptuously, as we say "about his business."

378. **ἐν καρὸς αἴσῃ**, I hold him not worth a hair. **καρός** (which does not occur again) seems to be from *κείρω*, in the sense of a "cutting," "chip." **αἶσα** = "proper measure," see on Α 418. (*καρός* was explained by the ancients as gen. of *κήρ*, death, or of *Κάρ*, a Carian—*Κᾶρες Καππάδοκες Κίλικες, τρία κάππα κάκιστα*—but then the shortening of the α is inexplicable. Another reading was *ἔγκαρος*, explained *φθειρός*!).

379. For the construction of this sentence compare χ 61 *sqq.* These are the only two passages where **οὐδ' εἰ** begins a sentence: elsewhere it always takes up a preceding negative clause. The apodosis begins with l. 386.

381. Orchomenos in Boeotia, Β 511, was the city of the Minyae (λ 284), who were famed for their treasure and for the house in which, according to tradition, it was kept (see Pausan. ix. 36; Grote, i. ch. vi.; and Schliemann in J. H. S. ii. 122-163). A mentions a variant **Ἐρχομενόν** here, which is perhaps right, as it is the form invariably found in the local inscriptions. See Β 511.—This is the only mention of Egypt in the Iliad. The passage seems to allude to the height of Theban glory under the two first kings of the 22nd dynasty, about 930-900 B.C. If so, we have a *terminus a quo* for this book. The next line recurs in δ 127.

382. **Αἰγυπτίας**, trisyllable by synizesis, cf. *Ἱστίαιαν* Β 537.

383-4 look like an interpolation; they are a terribly frigid interruption to Achilles' fury (Heyne). **ἑκάστας**: supply *πύλας* from *ἑκατόμπυλος*. H. does not use the singular *πύλη*. **ἀνά** is distributive, 200 *to* each.

386. **πείσει** MSS.; most edd. since Wolf read **πείσει'**. The future is more positive and therefore perhaps more suited to Achilles' frame of mind (La R.); but the parallel passage χ 63, *οὐδέ κεν ὧς λήξαιμι*, is in favour of the opt. (see note on 379). The -ε of the opt. termination -ειε is very rarely elided.

387. **ἀποδόμεναι λώβην**, a condensed expression for "pays me the price of the insult" (in humiliation, not presents).

388. See 146. **γαμέω**, future. It is indifferent whether we put a colon or a comma after *Ἀτρεΐδαο*.

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ὅς τις οἷ τ' ἐπέοικε καὶ ὃς βασιλεύτερός ἐστιν.
ἢν γὰρ δή με σόωσι θεοὶ καὶ οἴκαδ' ἵκωμαι,
Πηλεύς θήν μοι ἔπειτα γυναῖκά γε μάσσεται αὐτός.
πολλαὶ Ἀχαιΐδες εἰσὶν ἀν' Ἑλλάδα τε Φθίην τε,
κοῦραι ἀριστήων, οἵ τε πτολίεθρα ῥύονται·
τάων ἥν κ' ἐθέλωμι, φίλην ποιήσομ' ἄκοιτιν.
ἔνθα δέ μοι μάλα πολλὸν ἐπέσσυτο θυμὸς ἀγήνωρ
γήμαντι μνηστὴν ἄλοχον, εἰκυῖαν ἄκοιτιν,
κτήμασι τέρπεσθαι, τὰ γέρων ἐκτήσατο Πηλεύς.
οὐ γὰρ ἐμοὶ ψυχῆς ἀντάξιον οὐδ' ὅσα φασὶν
Ἴλιον ἐκτῆσθαι, εὖ ναιόμενον πτολίεθρον,
τὸ πρὶν ἐπ' εἰρήνης, πρὶν ἐλθεῖν υἷας Ἀχαιῶν,
οὐδ' ὅσα λάινος οὐδὸς ἀφήτορος ἐντὸς ἐέργει,
Φοίβου Ἀπόλλωνος, Πυθοῖ ἔνι πετρηέσσῃ.
ληιστοὶ μὲν γάρ τε βόες καὶ ἴφια μῆλα,
κτητοὶ δὲ τρίποδές τε καὶ ἵππων ξανθὰ κάρηνα·
ἀνδρὸς δὲ ψυχὴ πάλιν ἐλθεῖν οὔτε λεϊστὴ
οὔθ' ἑλετή, ἐπεὶ ἄρ κεν ἀμείψεται ἕρκος ὀδόντων.
μήτηρ γάρ τέ μέ φησι, θεὰ Θέτις ἀργυρόπεζα,

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392. Bitterly ironical; "one that suits his rank and is more royal than I." For comparatives which have a substantive to represent the positive, see H. G. § 122.

393. **σόωσι,** see on l. 424.

394. **γαμέσσεται** MSS.; Aristarchos **γε μάσσεται,** where the *γε* means "a *wife,* as far as that is concerned" with the emphasis of contempt: **μάσσεται,** will seek me out (*μάομαι*). This sense is not elsewhere found; but *γαμέσσεται* would be equally unique, the mid. being elsewhere always used of the bridegroom, and the rhythm of the text is far better than that of MSS., which has the objectionable trochaic caesura in the fourth foot.

395. **Ἑλλάδα,** in the restricted Homeric sense, a district of Thessaly. Β 683, etc. But see on 447.

396. **ῥύονται,** protect, defend their citadels, as semi-independent chiefs. From *σρυ-* = *σερϜ,* Α 216. The ῠ is short, as Κ 259.

397. **ἐθέλωμι,** so Aristarchos; MSS. *ἐθέλοιμι.* The unfamiliar form of the subj. in *-μι* was generally corrupted by copyists; see on Α 549.

398. **ἐπέσσυτο,** was set upon marrying, *i.e.* before sailing for Troy. **γήμαντι,** al. *γήμαντα.* Both would be Homeric.

401. **ἀντάξιον** is used like a substantive, "an equivalent"; representing the whole of the next two clauses.

402. **ἐκτῆσθαι** (Attic *κεκτ.*), perf. infin. here used to represent the plpf.; the direct constr. would be *ὅσα Ἴλιος ἔκτητο,* "used to possess." For the wealth of Troy see Σ 288, Ω 543.

404. **ἀφήτωρ,** the archer, *ἑκηβόλος.* Pytho, the later Delphi, is named Β 519, λ 581, and the oracle of Apollo there θ 80 (*λάινον οὐδόν*). For the wealth which accumulated in temples see Β 549, Θ 203, γ 274, μ 346.

406. **ληιστοί,** to be gained by forays in war; **κτητοί,** by peaceful means, barter or gifts. See on 125.

407. For the pleonastic use of **κάρηνα** (as we talk of so many "head of oxen," though not of horses), cf. Ψ 260, *βοῶν ἴφθιμα κάρηνα.*

408. **πάλιν ἐλθεῖν,** sc. *ὥστε π. ἐλθ.* **λεϊστή,** a curious by-form of *ληιστή,* which Düntzer would read here, with short *ῃ,* as we sometimes have *δηΐος* (˘ ˘ ˘). Cf. Attic *λεία.*

409. **ἑλετή,** a general word, of acquiring by any means; here answering to *κτητοί* above.

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διχθαδίας κῆρας φερέμεν θανάτοιο τέλοσδε.
εἰ μέν κ' αὖθι μένων Τρώων πόλιν ἀμφιμάχωμαι,
ὤλετο μέν μοι νόστος, ἀτὰρ κλέος ἄφθιτον ἔσται·
εἰ δέ κεν οἴκαδ' ἵκωμι φίλην ἐς πατρίδα γαῖαν,
ὤλετό μοι κλέος ἐσθλόν, ἐπὶ δηρὸν δέ μοι αἰὼν
[ἔσσεται, οὐδέ κέ μ' ὦκα τέλος θανάτοιο κιχείη.]
καὶ δ' ἂν τοῖς ἄλλοισιν ἐγὼ παραμυθησαίμην
οἴκαδ' ἀποπλείειν, ἐπεὶ οὐκέτι δήετε τέκμωρ
Ἰλίου αἰπεινῆς· μάλα γάρ ἑθεν εὐρύοπα Ζεὺς
χεῖρα ἑὴν ὑπερέσχε, τεθαρσήκασι δὲ λαοί.
ἀλλ' ὑμεῖς μὲν ἰόντες ἀριστήεσσιν Ἀχαιῶν
ἀγγελίην ἀπόφασθε — τὸ γὰρ γέρας ἐστὶ γερόντων —,
ὄφρ' ἄλλην φράζωνται ἐνὶ φρεσὶ μῆτιν ἀμείνω,
ἥ κέ σφιν νῆάς τε σόῃ καὶ λαὸν Ἀχαιῶν
νηυσὶν ἔπι γλαφυρῇς, ἐπεὶ οὔ σφισιν ἥδε γ' ἑτοίμη,
ἣν νῦν ἐφράσσαντο, ἐμεῦ ἀπομηνίσαντος.
Φοῖνιξ δ' αὖθι παρ' ἄμμι μένων κατακοιμηθήτω,

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411. *I.e.* there are two fated ways by which I may pass through life; one (μέν, 412) short and glorious, the other (δέ, 414) long and unhonoured. We do not elsewhere find that Achilles has such a choice in his power; in A 352 he claims that since his life *must* be short it *ought* to be glorious as well.

412. **ἀμφιμάχωμαι** with accus. in local sense, as Z 461, Π 73, Σ 208: also with gen. O 391, Π 496, Σ 20; and dat. Π 526, 565.

413. **ὤλετο,** aor., perhaps as referring to the moment of choice: "from that moment my return is forbidden me."

414. **ἵκωμι,** so A, all other MSS. ἵκωμαι, which is not improbably a relic of the original reading **ἵκωμαι ἑήν,** where ἑήν = mine own, see on A 393 (Brugman). If ἵκωμι is an aor. the active voice is unparalleled, and if it is a present the ι should be long. The objection to Brugman's reading is obviously that **ἑήν** would have been changed not to φίλην but to ἐμήν (which Bentley actually conjectured).

416. Athetized by Ar. and expunged by Zen., as a weak tautology, interpolated from the supposed necessity of giving a verb to the last clause of 415—a frequent source of interpolation.

418. **δήετε,** a future with present form, see X 431 βείομαι. "Ye will never find" (as τέκμωρ Ἰλίου εὕρωσιν, H 31).

422. "Declare openly my answer, for so to do is the privilege of counsellors," sc. to speak *openly*. **ἀπόφασθε,** like ἀποειπεῖν 309.

424. **σόῃ,** the reading of most MSS., with **σόῃς** in 681, and **σόωσι** 393, is defended by Mangold in Curt. *Stud.* vi. 199, and Bekker, H. B. i. 49. The question is however one of great difficulty. A reads σόω here, but σόῃς in 681, where, according to the Scholia, Ar. gave at different times σοῷς and σαῷς. We have the stem σω- in σώοντες ι 430, σώεσκον Θ 363, and σώζω in ε 490; but all the other Homeric forms are from the non-thematic σάωμι, which would form σαώῃς (σαῷς) in the 2d pers. subj., as Ar. read in 681, and σάωσι for the 3d plur. as Apio read in 393, but would require σαώῃ for the 3d sing. If we are to read σόῳ and σόῳς they can only be explained as optatives from the thematic forms σαό-οι, σαό-οις, with interchange of quantity from the contracted forms σώοι, σώοις, but for this there is no sufficient analogy.

425. **ἑτοίμη** (conn. by Curt. *Et.* 526 with ἔτεος, ἔτυμος, Skt. *sat-vas* in sense "really existing," *i.e.* present, at hand) seems here to mean "brought to reality," *i.e.* successful, as we say "realized." Ξ 53, θ 384.

426. *I.e.* the plan of sending this embassy to me. **ἀπομηνίσαντος**: for the force of ἀπο- see on B 772.

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ὄφρα μοι ἐν νήεσσι φίλην ἐς πατρίδ' ἕπηται
αὔριον, ἢν ἐθέλῃσιν· ἀνάγκῃ δ' οὔ τί μιν ἄξω."
ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ
μῦθον ἀγασσάμενοι· μάλα γὰρ κρατερῶς ἀπέειπεν.
ὀψὲ δὲ δὴ μετέειπε γέρων ἱππηλάτα Φοῖνιξ
δάκρυ' ἀναπρήσας· περὶ γὰρ δίε νηυσὶν Ἀχαιῶν·
"εἰ μὲν δὴ νόστον γε μετὰ φρεσί, φαίδιμ' Ἀχιλλεῦ,
βάλλεαι, οὐδέ τι πάμπαν ἀμύνειν νηυσὶ θοῇσιν
πῦρ ἐθέλεις ἀΐδηλον, ἐπεὶ χόλος ἔμπεσε θυμῷ,
πῶς ἂν ἔπειτ' ἀπὸ σεῖο, φίλον τέκος, αὖθι λιποίμην
οἶος; σοὶ δέ μ' ἔπεμπε γέρων ἱππηλάτα Πηλεὺς
ἤματι τῷ, ὅτε σ' ἐκ Φθίης Ἀγαμέμνονι πέμπεν
νήπιον, οὔ πω εἰδόθ' ὁμοιΐου πολέμοιο
οὐδ' ἀγορέων, ἵνα τ' ἄνδρες ἀριπρεπέες τελέθουσιν·
τούνεκά με προέηκε, διδασκέμεναι τάδε πάντα,
μύθων τε ῥητῆρ' ἔμεναι πρηκτῆρά τε ἔργων.
ὡς ἂν ἔπειτ' ἀπὸ σεῖο, φίλον τέκος, οὐκ ἐθέλοιμι
λείπεσθ', οὐδ' εἴ κέν μοι ὑποσταίη θεὸς αὐτὸς
γῆρας ἀποξύσας θήσειν νέον ἡβώοντα,
οἷον ὅτε πρῶτον λίπον Ἑλλάδα καλλιγύναικα,
φεύγων νείκεα πατρὸς Ἀμύντορος Ὀρμενίδαο,

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431. **ἀπέειπεν** here may mean either "spoke out" as 309, or "refused their offers" as generally.

433. **ἀναπρήσας,** "making his tears well up": see note on A 481.

434. **μετὰ φρεσὶ βάλλεαι,** art pondering over, is to be distinguished from *ἐνὶ φρεσὶ βάλλεσθαι*, to lay to heart, *e.g.* A 297.

436. **ἀΐδηλον,** "making invisible," destroying. See on B 318.

437. **λιποίμην** in passive sense, as often. **ἀπὸ σεῖο,** far from thee.

438. **ἔπεμπε** = *πόμπον ἔδωκε*, made me thy companion, "escort." Paley and Düntzer would read *σοὶ δ' ἅμ' ἔπεμπε*, which seems better.

440. **ὁμοιΐου,** "levelling": see note on Δ 315.

441. The **τε** is gnomic. Compare *ἀγορὴν κυδιάνειραν*, A 490.

444. Repeated from 437, **ἂν** going with the verb, as there, and not with **ὡς**, which virtually = wherefore (lit. in which way, or rather, in *that* way), like the later *ὥστε*.

446. **γῆρας ἀποξύσας,** having stripped off my old age from me. The metaphor is no doubt that of smoothing away the *wrinkles*. For this idea as implied in *γῆρας* compare its curious use by Aristotle to mean "the cast skin of a serpent," Skt. *ǵarấjus* (Curt. *Et.* no. 130).

447. An attempt to reconcile the different statements in Homer about Amyntor lands us in hopeless confusion. In K 266 we have an *Ἀμύντωρ Ὀρμενίδης* in Eleon, and in B 500 we find Eleon in Boeotia; but here Amyntor's kingdom is Ἑλλάς. But according to the regular Homeric usage, Ἑλλάς is part of the kingdom of Peleus. We must assume therefore (1) that Ἑλλάς is here used in a wide sense, to include all N. Thessaly, where we find *Ὀρμένιον* (B 734); Eurypylos, who came thence, was according to the legend grandson of Ormenos, his father Euaimon being Amyntor's brother. (2) The discrepancy with K can only be reconciled by assuming the existence of another Eleon or another Amyntor. Demetrius of Skepsis read here *Ὀρμένιον πολύμηλον*, according to Strabo and Eustath., instead of *Ἑλλάδα καλλιγύναικα*, but this looks like a mere conjecture.

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ὅς μοι παλλακίδος περιχώσατο καλλικόμοιο,
τὴν αὐτὸς φιλέεσκεν, ἀτιμάζεσκε δ' ἄκοιτιν,
μητέρ' ἐμήν· ἡ δ' αἰὲν ἐμὲ λισσέσκετο γούνων
παλλακίδι προμιγῆναι, ἵν' ἐχθήρειε γέροντα.
τῇ πιθόμην καὶ ἔρεξα· πατὴρ δ' ἐμὸς αὐτίκ' ὀισθεὶς
πολλὰ κατηρᾶτο, στυγερὰς δ' ἐπεκέκλετ' Ἐρινῦς,
μή ποτε γούνασιν οἷσιν ἐφέσσεσθαι φίλον υἱὸν
ἐξ ἐμέθεν γεγαῶτα· θεοὶ δ' ἐτέλειον ἐπαράς,
Ζεύς τε καταχθόνιος καὶ ἐπαινὴ Περσεφόνεια.
[τὸν μὲν ἐγὼ βούλευσα κατακτάμεν ὀξέι χαλκῷ·
ἀλλά τις ἀθανάτων παῦσεν χόλον, ὅς ῥ' ἐνὶ θυμῷ
δήμου θῆκε φάτιν καὶ ὀνείδεα πόλλ' ἀνθρώπων,
ὡς μὴ πατροφόνος μετ' Ἀχαιοῖσιν καλεοίμην.]

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449. **παλλακίδος**, on account of his concubine: this causal genitive is common after *χώεσθαι* and similar verbs, and is here particularly natural in connexion with **περί**.

451. **γούνων** is frequently thus used with verbs of praying: it is a pregnant construction, and we must supply *λαβών* or the like from *λισσέσκετο*. See note on A 500.

452. **προμιγῆναι**: the force of the preposition is not quite certain. Perhaps it means "in preference to," "taking the advantage of" my father.

453. We are told by Eustathius that an Alexandrian Bowdler, one Aristodemos, emended this passage into *τῇ οὐ πιθόμην, οὐδ' ἔρξα!* **ὀισθείς**, suspecting, cf. A 561.

454. The Erinyes appear here in their proper function, as upholders of the moral order, and especially as guardians of parental rights. But though the Erinyes are appealed to, Hades and Persephone carry out the curse; while below, 569 and 571, the exact converse occurs. As in the latter case the **Ἐρινύς** is distinctly spoken of as a person, not a curse in the abstract, it seems difficult not to identify it with the nether gods, so that Hades and Persephone would be themselves the *Ἐρινύες* in so far as they were acting to maintain the right order of things.

455. **ἐφέσσεσθαι** (from *ἑδ*, *sad*, root of *ἵζω*), transitive, as π 443, that he might never seat upon his knees any dear son begotten of me; *i.e.* he prayed that I might be for ever childless. **οἷσιν** perhaps however means "mine," which gives a far more natural sense: A 393. Didymus mentions a variant *ἐμοῖσι*, which may be only an explanation of this.

457. **ἐπαινή** occurs only as an epithet of Persephone, and only in this book and κ and λ of Od. It is explained either = *αἰνή*, terrible; or, *ᾗ αἶνος ἔπεστι*, "highly praised," as Pers. is also called *ἀγαυή* and *ἁγνή*. But the former seems decidedly preferable. The Scholia mention a variant, or rather gloss, *ἐπ' αὐτῷ*, which suggested to Buttm. the correction **ἐπ' αἰνή**, where *ἐπί* will be an adv., "besides"; but this is very weak.

458-461 are not found in any MS., and were first introduced by Wolf from Plut. (*de Aud. Poetis*, 8), who expressly says, *ὁ μὲν οὖν Ἀρίσταρχος ἐξεῖλε ταῦτα τὰ ἔπη φοβηθείς*—shocked, that is, at the terrible crime with which Phoinix charges himself. La R. however points out that the expurgation cannot be due to Aristarchos, inasmuch as our MSS. represent the vulgate of the Alexandrian period, and not the Aristarchean recension of it; so that they must have disappeared previously. The connexion is, to say the least, not damaged by their absence. The sentiment of the lines is too thoroughly Homeric, however, especially in the reference to public opinion as the ultimate moral sanction, to let us believe that they were invented by Plutarch, or even in, much less after, the Alexandrian period.

460. Cf. Z 351, *νέμεσίν τε καὶ αἴσχεα πόλλ' ἀνθρώπων.*

461. **ὡς μή** is epexegetic of the previ-

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ἔνθ' ἐμοὶ οὐκέτι πάμπαν ἐρητύετ' ἐν φρεσὶ θυμὸς
πατρὸς χωομένοιο κατὰ μέγαρα στρωφᾶσθαι.
ἦ μὲν πολλὰ ἔται καὶ ἀνεψιοὶ ἀμφὶς ἐόντες
αὐτοῦ λισσόμενοι κατερήτυον ἐν μεγάροισιν,
πολλὰ δὲ ἴφια μῆλα καὶ εἰλίποδας ἕλικας βοῦς
ἔσφαζον, πολλοὶ δὲ σύες θαλέθοντες ἀλοιφῇ
εὑόμενοι τανύοντο διὰ φλογὸς Ἡφαίστοιο,
πολλὸν δ' ἐκ κεράμων μέθυ πίνετο τοῖο γέροντος.
εἰνάνυχες δέ μοι ἀμφ' αὐτῷ παρὰ νύκτας ἴαυον·
οἱ μὲν ἀμειβόμενοι φυλακὰς ἔχον, οὐδέ ποτ' ἔσβη
πῦρ, ἕτερον μὲν ὑπ' αἰθούσῃ εὐερκέος αὐλῆς,
ἄλλο δ' ἐνὶ προδόμῳ, πρόσθεν θαλάμοιο θυράων.
ἀλλ' ὅτε δὴ δεκάτη μοι ἐπήλυθε νὺξ ἐρεβεννή,
καὶ τότ' ἐγὼ θαλάμοιο θύρας πυκινῶς ἀραρυίας
ῥήξας ἐξῆλθον, καὶ ὑπέρθορον ἑρκίον αὐλῆς

---

ous line, and goes with *ἐνὶ θυμῷ θῆκεν*, "gave me the thought, 'let me not be called.'" So Hentze, and cf. Γ 453.

464. **ἦ μέν** is the later *καίτοι*, lit. "true, that they kept me."

465. **αὐτοῦ**, there where I was: with *κατερήτυον*.

466. **εἰλίποδας** must mean *volventes pedes*, *i.e.* expressing the fact that "each foot as it is set forward describes a segment of a circle" (Merry on α 92). **ἕλικας** was generally taken by the ancients to mean "black" (see A 98). Ameis would refer it to root *σελ-*, "shining, sleek" (see note *ibid.*), which is not improbable. The most usual explanation is that which must have been accepted by the author of the *Hymn. Merc.*—not a bad authority in such a matter—*βόας . . . κεράεσσιν ἑλικτάς*, *i.e.* with "crumpled," twisted horns. This best suits the sense of the root *Fελικ-*, but the omission of any explicit mention of horns is as strange as if we should speak of a "crumpled cow."

468. "Were stretched to singe in the flame of Hephaistos." **τανύοντο**, sc. on long spits, see l. 213. **εὑόμενοι** (root *us*, to burn), in order to burn off the bristles and prepare them for cutting up. For **φλὸξ Ἡφ.** cf. ω 71, P 88, B 426. Phoinix' friends endeavour by these festivities to distract him from his thought of flight.

470. **ἴαυον**, like soldiers on watch; see on 325. **παρά** goes with the verb; it is not used by Homer as a preposition in temporal sense ("*by* nights," Paley). **εἰνάνυχες** should be an adverb, formed, but not correctly, on the analogy of *εἰνάετες*, where the *-ες* is part of the noun stem *ἑτεσ-* (*ἔτεος* = *ἔτεσος*). It is however possible to make it a nom. pl., on the analogy of *τριταῖος ἦλθεν*, etc., where the adjective however is regularly used to express a point, not duration, of time. **αὐτῷ**, my person, expressing the closeness of the watch.

472. The Homeric house had two **αἴθουσαι** or colonnades; one in front of the *μέγαρον*, the other, facing it, along the wall which divided the *αὐλή* or courtyard from the street. The latter is here meant by *αἰθούσῃ* **αὐλῆς**; it is possible indeed that it may have run round more than one side of the *αὐλή*. The former appears to have been a vestibule leading to the *μέγαρον*, but not extending the whole width of the latter; at the sides were small chambers, in one of which it would seem that Phoinix slept. The whole of this structure, chambers and *αἴθουσα* together, no doubt formed the *πρόδομος*. Hence we find that visitors regularly have a bed made up for them *ὑπ' αἰθούσῃ*, and are also found sleeping in the *πρόδομος*, see Ω 643 compared with 673, and δ 296 with 302. Reference should be made to Schliemann's *Tiryns*, pp. 201-236, and plan ii., which appears to settle this disputed question beyond doubt.

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ῥεῖα, λαθὼν φύλακάς τ' ἄνδρας δμῳάς τε γυναῖκας.
φεῦγον ἔπειτ' ἀπάνευθε δι' Ἑλλάδος εὐρυχόροιο,
Φθίην δ' ἐξικόμην ἐριβώλακα, μητέρα μήλων,
ἐς Πηλῆα ἄναχθ'· ὁ δέ με πρόφρων ὑπέδεκτο,
καί με φίλησ', ὡς εἴ τε πατὴρ ὃν παῖδα φιλήσῃ
μοῦνον τηλύγετον πολλοῖσιν ἐπὶ κτεάτεσσιν,
καί μ' ἀφνειὸν ἔθηκε, πολὺν δέ μοι ὤπασε λαόν·
ναῖον δ' ἐσχατιὴν Φθίης Δολόπεσσιν ἀνάσσων.
καί σε τοσοῦτον ἔθηκα, θεοῖς ἐπιείκελ' Ἀχιλλεῦ,
ἐκ θυμοῦ φιλέων, ἐπεὶ οὐκ ἐθέλεσκες ἅμ' ἄλλῳ
οὔτ' ἐς δαῖτ' ἰέναι οὔτ' ἐν μεγάροισι πάσασθαι,
πρίν γ' ὅτε δή σ' ἐπ' ἐμοῖσιν ἐγὼ γούνεσσι καθίσσας
ὄψου τ' ἄσαιμι προταμὼν καὶ οἶνον ἐπισχών.
πολλάκι μοι κατέδευσας ἐπὶ στήθεσσι χιτῶνα
οἴνου ἀποβλύζων ἐν νηπιέῃ ἀλεγεινῇ.
ὡς ἐπὶ σοὶ μάλα πολλὰ πάθον καὶ πολλὰ μόγησα,
τὰ φρονέων, ὅ μοι οὔ τι θεοὶ γόνον ἐξετέλειον
ἐξ ἐμεῦ· ἀλλὰ σὲ παῖδα, θεοῖς ἐπιείκελ' Ἀχιλλεῦ,
ποιεύμην, ἵνα μοί ποτ' ἀεικέα λοιγὸν ἀμύνῃς.
ἀλλ', Ἀχιλεῦ, δάμασον θυμὸν μέγαν· οὐδέ τί σε χρὴ
νηλεὲς ἦτορ ἔχειν· στρεπτοὶ δέ τε καὶ θεοὶ αὐτοί,

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477. **ῥεῖα**, *διὰ τὸ τῆς νεότητος ἄνθος*, Schol. But perhaps there should be no comma after *ῥεῖα*, that we might join *ῥεῖα λαθών*.

480. **ἐς**, into the house of. So Ψ 36, etc.

482. **τηλύγετον**, see l. 143. The force of the word here is given by Merry (δ 11): "a father's increasing fondness for an only son is described: he is the heir of (*ἐπί*) large possessions, and the father's love for him grows as the chance of having other sons diminishes; the eldest being already in early manhood."

485. **τοσοῦτον ἔθηκα**, lit. "made thee as great (as thou now art)," *i.e.* reared thee to manhood. This is inconsistent with the legend of Achilles' education by Cheiron (Λ 831), and seems therefore a sign that the Phoinix-episode is an independent composition, not given by the legend.

487. Offended at the idea of an infant in arms going to a banquet, Düntzer conj. *ἐθέλεσκον* for *-ες* in 486, "I would not accompany a friend to the feast." This however does not suit the emphatic *ἐγώ* in 488, though the line in other respects follows more naturally. As the text stands, we must consider **πρίν γ' ὅτε δή**, *κ.τ.λ.*, as substituted for the *ἢ ἐμοί* which would naturally follow *ἅμ' ἄλλῳ*.

489. **προταμών**, cutting thee the first morsel. **ἐπισχών**, Χ 83, 494, "holding to thy lips." Compare the very similar passage, π 442-4.

491. **οἴνου**, partitive gen., lit. "spirting out some of the wine." **ἀλεγεινῇ**, troublesome, irksome helplessness.

493. **τά** is answered by *ὅ* = *ὅτι*, "reflecting on this (namely), that the gods were not minded (imperf.) to bring into being any offspring of mine own;" see 455.

495. **ποιεύμην**, "I strove to make thee (imperf.) as mine own son." **ἀμύνῃς**, subj. instead of opt., because the wish still remains in force and should indeed be now in course of fulfilment. See Α 559, Β 4.

497. **στρεπτοί**, capable of being bent by prayer; Ο 203, *στρεπταὶ μέν τε φρένες ἐσθλῶν*. Cf. 158.

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τῶν περ καὶ μείζων ἀρετὴ τιμή τε βίη τε·
καὶ μὲν τοὺς θυέεσσι καὶ εὐχωλῇς ἀγανῇσιν
λοιβῇ τε κνίσῃ τε παρατρωπῶσ' ἄνθρωποι
λισσόμενοι, ὅτε κέν τις ὑπερβήῃ καὶ ἁμάρτῃ.
καὶ γάρ τε λιταί εἰσι Διὸς κοῦραι μεγάλοιο,
χωλαί τε ῥυσαί τε παραβλῶπές τ' ὀφθαλμώ,
αἵ ῥά τε καὶ μετόπισθ' ἄτης ἀλέγουσι κιοῦσαι.
ἡ δ' ἄτη σθεναρή τε καὶ ἀρτίπος, οὕνεκα πάσας
πολλὸν ὑπεκπροθέει, φθάνει δέ τε πᾶσαν ἐπ' αἶαν
βλάπτουσ' ἀνθρώπους· αἱ δ' ἐξακέονται ὀπίσσω.
ὃς μέν τ' αἰδέσεται κούρας Διὸς ἆσσον ἰούσας,
τὸν δὲ μέγ' ὤνησαν καί τ' ἔκλυον εὐξαμένοιο·
ὃς δέ κ' ἀνήνηται καί τε στερεῶς ἀποείπῃ,

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498. **ἀρετή**, majesty, supremacy in the widest sense. Homer seems never to use the word for *moral* excellence.

499. **καὶ μὲν τούς**, yet even them prayers can bend (how much more should prayers move weak men !)

502-12. This remarkable passage is unique in Homer, where nothing else resembling an allegory occurs. It has been proposed to regard the *Λιταί* here not as an allegory, but as a personification; the primitive mind is always in the habit of regarding all forces, moral as well as intellectual, as sentient and active persons. This is undoubtedly the case with *Ἄτη*, who is personified in T 91, 133, and elsewhere; and even with *ἔπεα πτερόεντα*, which are conceived as winged beings flying like birds from man to man. But in the present case personification has passed into conscious allegory; at least the epithets in 503 seem to be susceptible of no other explanation. The passage falls into two parts—502-507 give the position of the offender; he is surprised by the sudden coming of *Ἄτη*, who makes him sin; sin is followed by the *Λιταί*, who in this connexion virtually mean *penitence*, prayers for forgiveness. 508-512 refer to the person injured, and the responsibility thrown upon him by his enemy's request for pardon. If he hearkens to the suppliant, the "quality of mercy blesseth him that gives"; if he denies roughly, the prayers refused become a curse to him.

502. The *τε* is gnomic, as so often. **Διὸς κοῦραι**, because Zeus is the god of suppliants; and also, perhaps, to explain their power over the other gods (497-501).

503. The epithets are transferred from the attitude of the penitent to his prayers. **χωλαί**, because of his reluctance to go to ask pardon (*pede Poena claudo*, generally quoted here, is quite different): **ῥυσαί**, from his face wrinkled with the mental struggle: **παραβλῶπες ὀφθαλμώ**, because he dares not look in the face him whom he has wronged.

504. **καί** belongs to the whole clause, and gives an additional touch to the picture. **ἀλέγουσι** is best taken closely with **κιοῦσαι**, "make it their business to go after Ate." The construction is thus analogous to that of *φθάνειν*, etc., with the participle (so Nägelsbach on B 398).

505. *I.e.* man is swift to sin, but slow to repent; the wrong act is done and over long before any thought of penitence has time to arise in the mind.

506. **ὑπεκπροθέει**, lit. runs forward out from among them all. For **φθάνει** with long *α* see Φ 262.

508. **αἰδέσεται**, subjunctive. **ἆσσον ἰούσας**, when offered by the repentant offender.

509. It is not of course quite exact to say that Prayers hear a man's prayers: what is meant is that they, as representatives of the heavenly powers, ensure a man's prayers being heard. **εὐξαμένοιο**, the regular Homeric phrase; so most MSS. Cf. A 381, etc. Aristarchos read **εὐχομένοιο**, which is unusual in this sense; the pres. part. regularly means "boasting."

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λίσσονται δ' ἄρα ταί γε Δία Κρονίωνα κιοῦσαι
τῷ ἄτην ἅμ' ἕπεσθαι, ἵνα βλαφθεὶς ἀποτίσῃ.
ἀλλ', Ἀχιλεῦ, πόρε καὶ σὺ Διὸς κούρῃσιν ἕπεσθαι
τιμήν, ἥ τ' ἄλλων περ ἐπιγνάμπτει νόον ἐσθλῶν.
εἰ μὲν γὰρ μὴ δῶρα φέροι, τὰ δ' ὄπισθ' ὀνομάζοι
Ἀτρεΐδης, ἀλλ' αἰὲν ἐπιζαφελῶς χαλεπαίνοι,
οὐκ ἂν ἐγώ γέ σε μῆνιν ἀπορρίψαντα κελοίμην
Ἀργείοισιν ἀμυνέμεναι, χατέουσί περ ἔμπης·
νῦν δ' ἅμα τ' αὐτίκα πολλὰ διδοῖ, τὰ δ' ὄπισθεν ὑπέστη,
ἄνδρας δὲ λίσσεσθαι ἐπιπροέηκεν ἀρίστους
κρινάμενος κατὰ λαὸν Ἀχαιικόν, οἵ τε σοὶ αὐτῷ
φίλτατοι Ἀργείων· τῶν μὴ σύ γε μῦθον ἐλέγξῃς
μηδὲ πόδας· πρὶν δ' οὔ τι νεμεσσητὸν κεχολῶσθαι.

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512. **τῷ** is emphatic, that Ate may come upon *him*, as before upon the man who had wronged him. This is exactly illustrated by the case of Achilles. He suffers Ate (*i.e.* puts himself in the wrong) by refusing Agamemnon's humiliation, and pays the penalty in the death of Patroklos.

513. Lit. "provide thou that honour may attend upon the prayers" (of Agamemnon). The respect due to the divine quality of repentance, rather than the mere prayer for forgiveness, is here made the motive which influences men to relent, as indeed it really is. Phoinix says, "admit into thy soul that reverence which bends the minds even of the best." Others translate, "grant to the request of these *Λιταί* that honour (sc. Agamemnon's honourable gifts) may be bestowed on thee." But this is not the natural connexion of the words (as no *σοί* is expressed): it does not suit the drift of the allegory, and leaves no force in the emphatic antithesis *καὶ σύ . . . ἄλλων περ;* and the purely abstract sense of *τιμή* is not so serious a consideration as it would be in an older portion of the poems.

515. **γάρ** implies "you may do so without disgrace." "For if Atreides were not offering thee gifts and promising thee more hereafter" (*i.e.* in 135 *sqq.*) . . . , "*I* would not be the one to bid thee," etc. Agamemnon's liberal offerings not only guarantee his sincerity, but would make Achilles' change of attitude honourable by their publicity.

516. **ἐπιζαφελῶς** is referred by Ameis, Düntzer, etc., to root *φελ-* to *swell*, of *ὀ-φέλ-λω*, etc.: the *ζα* = *διά* being intensive, see 525 *ἐπιζάφελος χόλος* = "very swelling anger." The word occurs elsewhere only ζ 330, *ἐπιζαφελῶς μενέαινεν.*

519. **διδοῖ**, offers, like *διδοῖς*, l. 164.

520. This is yet another proof of the sincerity of Agamemnon's penitence.

522. **ἐλέγξῃς**, dishonour, bring to shame; so φ 424, and the subst. *ἔλεγχος* = disgrace. This sense is purely Homeric.

523. **πόδας**, *i.e.* their journey hither. This however seems much rather a Tragic than an Epic use; *e.g.* *σὺν πατρὸς μολὼν ποδί*, Eur. *Hipp.* 661. Cf. "How beautiful are the feet of them that preach." There are many reasons for suspecting the following passage to have been tampered with; and this use of *πόδες* may indicate the first line of the interpolation (so Paley). The whole episode of Meleager is very confused in detail, though it may be greatly simplified by leaving out two passages, and only a disproportionately small part of it has any bearing upon Phoinix' argument—namely, the fact that Meleager's Ate was turned upon himself in that he had to run the risks of war without receiving the reward (597-599). It undoubtedly looks as though a quite distinct Epic ballad, most interesting in itself, had been not very skilfully grafted into this already long speech on account of a general similarity between the relations of Achilles to Agamemnon and Meleager to Althaia; and then 597-599 had been added to give a plausible connexion with the argument.

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οὕτω καὶ τῶν πρόσθεν ἐπευθόμεθα κλέα ἀνδρῶν
ἡρώων, ὅτε κέν τιν' ἐπιζάφελος χόλος ἵκοι·
δωρητοί τ' ἐπέλοντο παράρρητοί τ' ἐπέεσσιν.
μέμνημαι τόδε ἔργον ἐγὼ πάλαι, οὔ τι νέον γε,
ὡς ἦν· ἐν δ' ὑμῖν ἐρέω πάντεσσι φίλοισιν.
Κουρῆτές τ' ἐμάχοντο καὶ Αἰτωλοὶ μενεχάρμαι
ἀμφὶ πόλιν Καλυδῶνα καὶ ἀλλήλους ἐνάριζον,
Αἰτωλοὶ μὲν ἀμυνόμενοι Καλυδῶνος ἐραννῆς,
Κουρῆτες δὲ διαπραθέειν μεμαῶτες Ἄρηι.
καὶ γὰρ τοῖσι κακὸν χρυσόθρονος Ἄρτεμις ὦρσεν
χωσαμένη, ὅ οἱ οὔ τι θαλύσια γουνῷ ἀλωῆς
Οἰνεὺς ῥέξ', ἄλλοι δὲ θεοὶ δαίνυνθ' ἑκατόμβας·
οἴῃ δ' οὐκ ἔρρεξε Διὸς κούρῃ μεγάλοιο·
ἢ λάθετ' ἢ οὐκ ἐνόησεν· ἀάσατο δὲ μέγα θυμῷ.
ἡ δὲ χολωσαμένη δῖον γένος ἰοχέαιρα

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524. **τῶν πρόσθεν** is in apposition with *ἀνδρῶν ἡρώων*. For **κλέα** cf. 189 and B 486. **οὕτω**, *i.e.* we have heard of such conduct on the part of heroes of the old time.

525. This is the only case in H. of **ὅτε κέν** with the opt. It is however sufficiently defended by the use of the opt. after *εἴ κεν*.

526. "They were to be won over by gifts and persuasion." **δωρητός** is *ἀπ. λεγ.* in H.: **παράρρητος** recurs only N 726 in the sense of "persuasive."

527. **μέμνημαι** with accus. as Z 222. It is hard to see why Phoinix should adopt the confidential tone of 528.

529. Oineus the Aitolian, king of Kalydon, married Althaia, daughter of Thestios, king of the Kuretes. The two tribes combined to slay the wild boar that ravaged Kalydon, but fell out over the division of the spoils, which Meleager wished to assign as *ἀριστεῖα* to Atalanta; but the sons of Thestios, indignant, had taken it from her, for which Meleager slew them, and was therefore cursed by his mother Althaia, their sister. It will be seen that the story as given in the text is only very partially told, although 533-549 and 557-564 (or rather 572) are inserted, to the damage of the connexion, to explain the circumstances out of which the quarrel had arisen. In any case the story must be read continuously thus: 529-532, 550-556, 573-599. It will be observed that the fire-brand with which Meleager's life was bound up is inconsistent with the present legend: nor is Atalanta mentioned.

531. **Καλυδῶνος** (a sort of "causal" gen.) after *ἀμύνεσθαι*, as M 155, 179, N 700. For the Aitolians see B 638-644. The Kuretes are said to be a tribe who first inhabited Aitolia side by side with the Aitolians proper, but were afterwards expelled by them and inhabited Akarnania. They no not appear in the Catalogue. For the name cf. T 193. It may however be distinct from the substantive *κουρῆτες*, and be related to the Italic *Curetes*, "spearmen," as Paley suggests.

533. **τοῖσι**, sc. the Aitolians. The story suddenly goes back to the *ovum*, and **καὶ γάρ** = "for it must be known."

534. **θαλύσια**, the harvest feast when the first fruits were offered to the gods in gratitude for the abundance (*θάλλω*) of nature. **γουνῷ ἀλωῆς** (*v.* Σ 57), on the fat of the garden-land. *γουνός* is generally considered to be for *γονϝ-ος*, a derived form of *γόνυ*, "knee," in the sense of "the hill" or "swell" of the garden; that is, the part most exposed to the sun, and therefore the most fertile. But Hesych. explains *γονίμῳ τόπῳ*, as if from *γεν-* to produce, and this seems more reasonable.

536. **Διὸς κούρῃ** of Artemis, ζ 151: elsewhere it almost always means Athene when used by itself. **οὐκ ἐνόησεν**, "neglected," deliberately.

538. **δῖον γένος**, "bright" or "noble offspring," whatever that may mean; it is an equally strange expression whether

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ὦρσεν ἔπι, χλούνην σῦν ἄγριον ἀργιόδοντα,
ὃς κακὰ πόλλ' ἔρδεσκεν ἔθων Οἰνῆος ἀλωήν·
πολλὰ δ' ὅ γε προθέλυμνα χαμαὶ βάλε δένδρεα μακρὰ
αὐτῇσιν ῥίζῃσι καὶ αὐτοῖς ἄνθεσι μήλων.
τὸν δ' υἱὸς Οἰνῆος ἀπέκτεινεν Μελέαγρος,
πολλέων ἐκ πολίων θηρήτορας ἄνδρας ἀγείρας
καὶ κύνας· οὐ μὲν γάρ κε δάμη παύροισι βροτοῖσιν·
τόσσος ἔην, πολλοὺς δὲ πυρῆς ἐπέβησ' ἀλεγεινῆς.
ἡ δ' ἀμφ' αὐτῷ θῆκε πολὺν κέλαδον καὶ ἀυτήν,
ἀμφὶ συὸς κεφαλῇ καὶ δέρματι λαχνήεντι,
Κουρήτων τε μεσηγὺ καὶ Αἰτωλῶν μεγαθύμων.
ὄφρα μὲν οὖν Μελέαγρος ἀρηίφιλος πολέμιζεν,
τόφρα δὲ Κουρήτεσσι κακῶς ἦν, οὐδὲ δύναντο
τείχεος ἔκτοσθεν μίμνειν πολέες περ ἐόντες·
ἀλλ' ὅτε δὴ Μελέαγρον ἔδυ χόλος, ὅς τε καὶ ἄλλων
οἰδάνει ἐν στήθεσσι νόον πύκα περ φρονεόντων,
ἤ τοι ὁ μητρὶ φίλῃ Ἀλθαίῃ χωόμενος κῆρ
κεῖτο παρὰ μνηστῇ ἀλόχῳ, καλῇ Κλεοπάτρῃ,
κούρῃ Μαρπήσσης καλλισφύρου Εὐηνίνης

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it be taken to mean Artemis or the boar. But Düntzer conjectures **θεῖον γένος**, which is used of the Chimaira, Z 180, and this under the circumstances seems the best resource, though it is hard to see why the change can have been made.

539. **χλούνην**, an obscure word. Apollon. derived from *χλόη* and *εὐνάζεσθαι*, "dwelling in the grass," *i.e.* wild. Others explained "entire" as opposed to castrated, and therefore more savage. But this is probably mere guess work. After **ἄγριον** Aristotle (*Hist. An.* vi. 28) continues the quotation *οὐδὲ ἐῴκει | θηρί γε σιτοφάγῳ ἀλλὰ ῥίῳ ὑλήεντι*, which is apparently a confusion with *ι* 191, due to his quoting, as usual, from memory, and cannot claim to be considered a variant.

540. **ἔθων**, "*suo more*," like Π 260 *ἐριδμαίνωσιν ἔθοντες*.

541. **προθέλυμνα**, "by the roots," lit. from the foundations onwards, like *πρόρριζος*. So K 15; and cf. *τετραθέλυμνος*, of a shield, with four layers of hide as foundation. In N 130, *q.v.*, *προθέλυμνος* seems to mean "with the base forward," *i.e.* firmly set upon the ground.

542. **ἄνθεσι μήλων**, either "fruit-blossom," or "blooming fruits": a periphrasis like *ἄνθεα ποίης*, *ι* 449 (so Ameis).

546. **ἐπέβησε**, "brought to the pyre," just as we say "brought to the grave." So *πυρῆς ἐπιβάντα*, Δ 99.

547. "She brought to pass great noise and battle-cry over his body," as to the disposal of the spoils.

550. We now suddenly return to the war which arose out of the quarrel, in continuation of 532.

552. **τείχεος ἔκτοσθεν** seems to imply that the Kuretes, so far from besieging Kalydon, were themselves at first shut up in their walls, and could not meet Meleager in the open plain. This is a clear allusion to the position of the Trojans so long as Achilles fought, and emphasizes the parallel between him and Meleager. But we are left to supply a great deal more than is usually left unexpressed in Epic poetry.

553. **ἔδυ χόλος** (Τ 16, Χ 94), on account of his mother's curse, as is explained later on, 566.

554. **οἰδάνει**, makes to swell. Cf. 646.

555. **ἤ τοι**, "then," begins the apodosis.

556. **κεῖτο**, began to lie idle at home. *ὅτε* above shews that this must be the meaning (Σ 178, etc.); but the writer of 565 evidently took it to mean "lay in bed."

557. From here to 564 we have a digression which grievously interferes

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Ἴδεώ θ', ὃς κάρτιστος ἐπιχθονίων γένετ' ἀνδρῶν
τῶν τότε, καί ῥα ἄνακτος ἐναντίον εἵλετο τόξον
Φοίβου Ἀπόλλωνος καλλισφύρου εἵνεκα νύμφης·
τὴν δὲ τότ' ἐν μεγάροισι πατὴρ καὶ πότνια μήτηρ
Ἀλκυόνην καλέεσκον ἐπώνυμον, οὕνεκ' ἄρ' αὐτῆς
μήτηρ ἀλκυόνος πολυπενθέος οἶτον ἔχουσα
κλαῖ', ὅτε μιν ἑκάεργος ἀνήρπασε Φοῖβος Ἀπόλλων.
τῇ ὅ γε παρκατέλεκτο χόλον θυμαλγέα πέσσων,
ἐξ ἀρέων μητρὸς κεχολωμένος, ἥ ῥα θεοῖσιν
πόλλ' ἀχέουσ' ἠρᾶτο κασιγνήτοιο φόνοιο,
πολλὰ δὲ καὶ γαῖαν πολυφόρβην χερσὶν ἀλοία
κικλήσκουσ' Ἀΐδην καὶ ἐπαινὴν Περσεφόνειαν,
πρόχνυ καθεζομένη, δεύοντο δὲ δάκρυσι κόλποι,
παιδὶ δόμεν θάνατον· τῆς δ' ἠεροφοῖτις Ἐρινὺς
ἔκλυεν ἐξ Ἐρέβεσφιν, ἀμείλιχον ἦτορ ἔχουσα.
τῶν δὲ τάχ' ἀμφὶ πύλας ὅμαδος καὶ δοῦπος ὀρώρειν
πύργων βαλλομένων· τὸν δὲ λίσσοντο γέροντες

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with the narrative and savours strongly of the genealogical poetry of the Hesiodean age.

Idas the son of Aphareus had carried off Marpessa from her father Euenos (Εὐηνίνη is a patronymic), but Apollo wished to carry her off from Idas; so the two came to fighting until Zeus separated them, and bade Marpessa choose which of them she would have. And Marpessa chose Idas, the mortal, for fear the god should prove unfaithful.

562. They called her (sc. Kleopatra) Alkyone because her mother (Marpessa) wept in the fashion (*i.e.* with the plaintive voice) of the Halcyon (kingfisher: the female when separated from the male is said to utter continually a mournful cry). The legend of Alkyone and Keyx, which sprang from the same source, is of course not referred to here. **οἶτον ἔχουσα**, lit. having the fortune of the kingfisher. But this is all very strange and confused in expression. **αὐτῆς**, which should be emphatic, especially in its prominent position at the end of the line, is used in the weakest possible sense, "*her* mother"; a use which can hardly be paralleled in Homer. **ἐν μεγάροισι** seems to be a purely otiose addition.

564. For **κλαῖ' ὅτε** Ar. read *κλαῖεν, ὅ*, which is perhaps right.

565. The next eight lines seem intended to lead back from the digression to the main story while supplying some details which Phoinix had omitted. **πέσσων**, "digesting," brooding over. Cf. A 81.

567. **πολλά** goes with *ἠρᾶτο*, **φόνοιο** as "causal" gen. with **ἀχέουσα.** For **κασιγνήτοιο** (Arist.) others read *κασιγνητοῖο*, as adj. "fraternal slaughter"; for acc. to the legend Althaia had several brothers killed.

568. **ἀλοία**, she beat the ground with her hands, to call the attention of the gods below. So Hera appealing to Γαῖα and the Τιτῆνες, *ἵμασε χθόνα χειρὶ παχείῃ*, *Hymn. Apoll.* ii. 162.

569. See on 457.

570. **πρόχνυ**, lit. "knee-forward" (Paley), *i.e.* on her knees. *χ* for *γ* of *γόνυ* seems due to the immediately following liquid, cf. *φροῦδος*, *πάχνη*. For *προ* cf. *πρόρριζος*, *προθέλυμνος*, and see Φ 460. (This appeal to Erinys has no apparent result except to deprive Meleager of the offered gifts.) The line is parenthetical.

571. For **δόμεν θάνατον** cf. *δαίμονα δώσω*, Θ 166. **ἠεροφοῖτις**, walking in darkness: here and T 87 only.

573. **τῶν δέ**, the Aitolians: we suddenly return to the main incident, the siege of Kalydon.

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Αἰτωλῶν, πέμπον δὲ θεῶν ἱερῆας ἀρίστους,
ἐξελθεῖν καὶ ἀμῦναι, ὑποσχόμενοι μέγα δῶρον·
ὁππόθι πιότατον πεδίον Καλυδῶνος ἐραννῆς,
ἔνθα μιν ἤνωγον τέμενος περικαλλὲς ἑλέσθαι
πεντηκοντόγυον, τὸ μὲν ἥμισυ οἰνοπέδοιο,
ἥμισυ δὲ ψιλὴν ἄροσιν πεδίοιο ταμέσθαι.
πολλὰ δέ μιν λιτάνευε γέρων ἱππηλάτα Οἰνεύς,
οὐδοῦ ἐπεμβεβαὼς ὑψηρεφέος θαλάμοιο
σείων κολλητὰς σανίδας, γουνούμενος υἱόν·
πολλὰ δὲ τόν γε κασίγνηται καὶ πότνια μήτηρ
ἐλλίσσονθ'· ὁ δὲ μᾶλλον ἀναίνετο· πολλὰ δ' ἑταῖροι,
οἵ οἱ κεδνότατοι καὶ φίλτατοι ἦσαν ἁπάντων·
ἀλλ' οὐδ' ὧς τοῦ θυμὸν ἐνὶ στήθεσσιν ἔπειθον,
πρίν γ' ὅτε δὴ θάλαμος πύκ' ἐβάλλετο, τοὶ δ' ἐπὶ πύργων
βαῖνον Κουρῆτες καὶ ἐνέπρηθον μέγα ἄστυ.
καὶ τότε δὴ Μελέαγρον ἐΰζωνος παράκοιτις
λίσσετ' ὀδυρομένη, καί οἱ κατέλεξεν ἅπαντα
κήδε' ὅσ' ἀνθρώποισι πέλει, τῶν ἄστυ ἁλώῃ·
ἄνδρας μὲν κτείνουσι, πόλιν δέ τε πῦρ ἀμαθύνει,
τέκνα δέ τ' ἄλλοι ἄγουσι βαθυζώνους τε γυναῖκας.
τοῦ δ' ὠρίνετο θυμὸς ἀκούοντος κακὰ ἔργα,
βῆ δ' ἰέναι, χροῒ δ' ἔντε' ἐδύσετο παμφανόωντα.
ὣς ὁ μὲν Αἰτωλοῖσιν ἀπήμυνεν κακὸν ἦμαρ
εἴξας ᾧ θυμῷ· τῷ δ' οὐκέτι δῶρα τέλεσσαν

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575. What have the "best priests" to do with the matter? It is not a religious question. The line looks like an interpolation for the sake of introducing the explanatory but needless word *Αἰτωλῶν*.

578. **τέμενος**, a "severalty" taken from the public land. Cf. Σ 550, Ζ 194, Μ 313; and for **πεντηκοντόγυον**, Κ 351.

580. **ταμέσθαι** is added pleonastically, repeating *ἑλέσθαι*. **ψιλὴν ἄροσιν**, *i.e.* arable land unencumbered by trees. So *ἄροσις λείη*, ι 134.

582. Standing on the threshold of the chamber where his son had locked himself in, and shaking the doors in his endeavour to force an entrance.

583. **γουνούμενος** is here of course only metaphorical, "beseeching."

584. **κασίγνηται**, so Aristarchos. Al. *κασίγνητοι*, in support of which Schol. A quotes Β 641 to shew that Meleager had several brothers.

586. **κεδνότατοι**, here "dearest," the primitive sense of root *καδ-* of *κῆδ-ος*, etc., to *care*; cf. *κηδεσταί*. Curt. *Et.* no. 284.

588. Until at last the missiles reached even to his own chamber. **πρίν γ' ὅτε δή**, as 488, Μ 437, and several times in Od.

589. **βαῖνον**, were beginning to climb. **ἐνέπρηθον**, were trying to fire the city.

593. **ἀμαθύνει**, *ἄμαθον ποιεῖ*, lays in ashes. This passage (592-4) is quoted with slight variations by Aristotle, *Rhet.* i. 7.

594. For **τ' ἄλλοι** Zenod. read *δῆοι*.

595. **κακὰ ἔργα**, all this sad story (especially no doubt the fate of the captive women).

598. **εἴξας ᾧ θυμῷ**, yielding to his own feelings (on hearing this appeal, and not to the *λιταί* of his mother, who had offended him). In this lies the point of the story. Meleager now has to pay for his stubbornness (512) inasmuch as he has to yield his point without the gifts

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πολλά τε καὶ χαρίεντα, κακὸν δ' ἤμυνε καὶ αὔτως.
ἀλλὰ σὺ μή τοι ταῦτα νόει φρεσί, μηδέ σε δαίμων
ἐνταῦθα τρέψειε, φίλος· κάκιον δέ κεν εἴη
νηυσὶν καιομένῃσιν ἀμυνέμεν· ἀλλ' ἐπὶ δώροις
ἔρχεο· ἶσον γάρ σε θεῷ τίσουσιν Ἀχαιοί·
εἰ δέ κ' ἄτερ δώρων πόλεμον φθισήνορα δύῃς,
οὐκέθ' ὁμῶς τιμῆς ἔσεαι, πόλεμόν περ ἀλαλκών."
τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς·
"Φοῖνιξ, ἄττα γεραιέ, διοτρεφές, οὔ τί με ταύτης
χρεὼ τιμῆς· φρονέω δὲ τετιμῆσθαι Διὸς αἴσῃ,
ἥ μ' ἕξει παρὰ νηυσὶ κορωνίσιν, εἰς ὅ κ' ἀυτμὴ
ἐν στήθεσσι μένῃ καί μοι φίλα γούνατ' ὀρώρῃ.
ἄλλο δέ τοι ἐρέω, σὺ δ' ἐνὶ φρεσὶ βάλλεο σῇσιν·
μή μοι σύγχει θυμὸν ὀδυρόμενος καὶ ἀχεύων,
Ἀτρεΐδῃ ἥρωι φέρων χάριν· οὐδέ τί σε χρὴ

---

which would have made his relenting honourable. (The context forbids us to take *ῳ θυμῷ* in the natural sense of "his wrath": Paley suggests *οὗ θυμοῦ*.)

599. **καὶ αὔτως,** even so, without recompense. Phoinix means of course that Achilles' fate will be exactly the same if he persists in his refusal, 604-5.

601. Phoinix seems to understand that Achilles' threat of returning home was not seriously meant: as is clearly the case from 650. **ἐνταῦθα,** thither, in that direction. The word occurs here only in H.: *ἐνταυθοῖ* is found once in Il. (Φ 122) and twice in Od.

602. **ἐπὶ δώροις,** "in consideration of these presents," so best MSS. Aristarchos, for some unknown reason, read *ἐπὶ δώρων*, which he (or rather Didymus) explained as = *μετὰ δώρων*: but this seems quite untenable; the preposition with gen. could only be taken temporally, "in the day of gifts," while gifts are to be had. But as the gifts are in 515 plainly made the motive why Achilles should relent, the text seems preferable. The short form of the dative (*δώροις* for *δώροισι*), though rare, is not indefensible (see Introduction).

603. Compare E 78, etc., for the hyperbolical expression.

605. **τιμῆς,** apparently = honourable, as Σ 475; contracted from *τιμήεις*, a very late form; cf. *τεχνῆσσαι*, η 110. It does not seem possible to take it as genitive of *τιμή*.

607. **ἄττα,** a primitive word for father, no doubt formed from the early efforts of childish lips, like our "dada." It is found in this identical form in Latin, Skt. (*attā* in fem.), and Gothic; and slightly altered in old Bulgarian, Albanian, and Erse, *i.e.* in every main branch of the Aryan family. "Attam pro reverentia seni cuilibet dicimus, quasi eum *avi* nomine appellemus," Paul. *Epit.* 12. See Curt. *Et.* no. 207. So P 561 and several times in Od., where it is always used by Telemachos to Eumaios.

608. For **χρεώ** with accus. and gen. see l. 75. **αἴσῃ,** "by the justice (true measure, see A 418) of Zeus, which shall ever be over me by the beaked ships so long as my breath is in my body." **ἕξει με** means "will never leave me"; cf. the frequent use of *θάμβος, χόλος, ὕπνος ἔχει*. At the same time we get a more natural sense, though with some violence to the order of the words, if we refer *ἥ* to *τιμῆς*, making *φρονέω . . . αἴσῃ* a parenthesis: cf. *κλέος ἔχει*, P 143. So Schol. BLV. These words of Achilles seem to indicate that his determination to depart is a mere piece of rhetoric.

612. **σύγχει,** "confound," our colloquial "do not upset me." Achilles acknowledges the effect which Phoinix' speech has had upon him. The text (given by all MSS.) seems to be a compromise between *ἐνὶ στήθεσσιν ἀχεύων*, read by Ar., and the *ὀδυρόμενος κινυρίζων* of Zenod.

613. **φέρων χάριν,** out of complaisance

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τὸν φιλέειν, ἵνα μή μοι ἀπέχθηαι φιλέοντι.
καλόν τοι σὺν ἐμοὶ τὸν κήδειν, ὅς κ' ἐμὲ κήδῃ.
ἶσον ἐμοὶ βασίλευε καὶ ἥμισυ μείρεο τιμῆς·
οὗτοι δ' ἀγγελέουσι, σὺ δ' αὐτόθι λέξεο μίμνων
εὐνῇ ἔνι μαλακῇ· ἅμα δ' ἠοῖ φαινομένηφιν
φρασσόμεθ', ἤ κε νεώμεθ' ἐφ' ἡμέτερ', ἦ κε μένωμεν."
ἦ καὶ Πατρόκλῳ ὅ γ' ἐπ' ὀφρύσι νεῦσε σιωπῇ
Φοίνικι στορέσαι πυκινὸν λέχος, ὄφρα τάχιστα
ἐκ κλισίης νόστοιο μεδοίατο. τοῖσι δ' ἄρ' Αἴας
ἀντίθεος Τελαμωνιάδης μετὰ μῦθον ἔειπεν·
"διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
ἴομεν· οὐ γάρ μοι δοκέει μύθοιο τελευτὴ
τῇδέ γ' ὁδῷ κρανέεσθαι· ἀπαγγεῖλαι δὲ τάχιστα
χρὴ μῦθον Δαναοῖσι, καὶ οὐκ ἀγαθόν περ ἐόντα,
οἵ που νῦν ἕαται ποτιδέγμενοι. αὐτὰρ Ἀχιλλεὺς
ἄγριον ἐν στήθεσσι θέτο μεγαλήτορα θυμόν,
σχέτλιος, οὐδὲ μετατρέπεται φιλότητος ἑταίρων
τῆς, ᾗ μιν παρὰ νηυσὶν ἐτίομεν ἔξοχον ἄλλων,
νηλής· καὶ μέν τίς τε κασιγνήτοιο φονῆος
ποινὴν ἢ οὗ παιδὸς ἐδέξατο τεθνηῶτος·
καί ῥ' ὁ μὲν ἐν δήμῳ μένει αὐτοῦ, πόλλ' ἀποτίσας,

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to A. So E 211, 874: and cf. ἦρα φέρειν, A 572.

616. This verse is expunged as meaningless by almost all recent editors (Heyne, Bekker, Död., Ameis, Düntzer, Fäsi, and Christ). But it is possible to explain it as a hyperbolical expression meant to be taken in irony rather than earnest: "ask what you will, even the half of my kingdom (but do not expect me to change my mind)": only for the last clause he substitutes "these shall take my message," *i.e.* I do not recall it. **μείρομαι** does not occur again: but it would be a legitimate present of ἔμμορε, for *μερ-j-ομαι*. **ἥμισυ** must be taken as neut. acc. used adverbially, "share my honour to the half."

617. **λέξεο**, *i.e.* λεχ-σ-εσο, from the "mixed" aor. ἐλεξόμην of *λέχομαι, like ἐδυσόμην. The imper. of the 2d (syncopated) aor. (λέκτο) would be λέξο (λεχσο), like δέξο, T 10. So we have both ὄρσεο and ὄρσο.

620. **ἐπινεῦσε ὀφρύσι,** he nodded (*with*) his head *to* P. *in* silence . . . *for* Phoinix. Observe the four consecutive datives: instrumental, jussive, modal, and "commodi." **ἐπινεῦσε**, because he wishes to give a silent hint for departure to the envoys.

625. **μύθοιο τελευτή**, the fulfilment of our errand. *μῦθος* is "a charge imposed," as A 25.

632. **τις**, a man in general. Cf. Ω 46. **φονῆος,** so only A with Arist.: all other MSS. φόνοιο, κασιγ. being perhaps taken as an adj. (see l. 567); it would then be accented κασιγνητοῖο. But the text is preferable. Cf. Σ 335. "He accepts blood-money from the slayer of his brother or of his dead son." Perhaps it is more natural however to make παιδός genit. after ποινήν, by a slight change of construction, "compensation *for* his dead son." For the taking of blood-money see Σ 498.

634. The homicide, in consideration of this payment, is allowed to stay at home in peace, instead of having to fly into exile. This clear indication of a moral pressure upon the relatives of a murdered man to receive compensation instead of following up the blood feud is the first

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τοῦ δέ τ' ἐρητύεται κραδίη καὶ θυμὸς ἀγήνωρ
ποινὴν δεξαμένῳ. σοὶ δ' ἄλληκτόν τε κακόν τε
θυμὸν ἐνὶ στήθεσσι θεοὶ θέσαν εἵνεκα κούρης
οἴης. νῦν δέ τοι ἑπτὰ παρίσχομεν ἔξοχ' ἀρίστας
ἄλλα τε πόλλ' ἐπὶ τῇσι· σὺ δ' ἵλαον ἔνθεο θυμόν,
αἴδεσσαι δὲ μέλαθρον· ὑπωρόφιοι δέ τοί εἰμεν
πληθύος ἐκ Δαναῶν, μέμαμεν δέ τοι ἔξοχον ἄλλων
κήδιστοί τ' ἔμεναι καὶ φίλτατοι, ὅσσοι Ἀχαιοί."
τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς·
"Αἶαν διογενὲς Τελαμώνιε, κοίρανε λαῶν,
πάντα τί μοι κατὰ θυμὸν ἐείσαο μυθήσασθαι·
ἀλλά μοι οἰδάνεται κραδίη χόλῳ, ὁππότ' ἐκείνων
μνήσομαι, ὥς μ' ἀσύφηλον ἐν Ἀργείοισιν ἔρεξεν
Ἀτρεΐδης ὡς εἴ τιν' ἀτίμητον μετανάστην.
ἀλλ' ὑμεῖς ἔρχεσθε καὶ ἀγγελίην ἀπόφασθε·
οὐ γὰρ πρὶν πολέμοιο μεδήσομαι αἱματόεντος,
πρίν γ' υἱὸν Πριάμοιο δαΐφρονος, Ἕκτορα δῖον,
Μυρμιδόνων ἐπί τε κλισίας καὶ νῆας ἱκέσθαι
κτείνοντ' Ἀργείους, κατά τε σμῦξαι πυρὶ νῆας.
ἀμφὶ δέ τοι τῇ ἐμῇ κλισίῃ καὶ νηὶ μελαίνῃ
Ἕκτορα καὶ μεμαῶτα μάχης σχήσεσθαι ὀίω."

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step by which society attains to a criminal law.

636. **δεξαμένῳ**, so best MSS. for -*ου* of vulgate. The change of case is natural and Homeric. Cf. Ξ 139, Κ 187, Υ 413.

637. **θυμόν**, here "anger." **κούρης οἴης**, "just one single girl." Aias' numerical argument is well suited to the not over-subtle quality of his character.

639. **ἵλαον**, placable. **ἔνθεο** is explained by 629, and *θέσαν* 637.

640. **μέλαθρον**, *i.e.* the obligation of hospitality incurred by our reception under your roof.

641. **πληθύος ἐκ Δ.**, we are selected from the host of the Danaans, and therefore claim respect as representatives of the whole body of the army. For **πληθύος** Zenod. read *ἀθρόοι*.

642. **ὅσσοι Ἀχαιοί** (supply *εἰσί*) goes closely with *ἄλλων*, "chiefest of all other Achaians that there are." So l. 55.

645. "Thou seemest to speak every word almost after mine own soul." Achilles refers to the latter part of Aias' speech. The *τι* modifies the sentence like our colloquial "pretty much as I could wish." MSS. give *ἐείσω*: but H. uses the open form in -*αο* where possible, and Ar. wrote *ἐείσαο* "*ἔν τισι τῶν ὑπομνημάτων*" (Did.).

647. **μνήσομαι**, aor. subj. **ἀσύφηλον** (also Ω 767), a difficult word apparently meaning "rash"; as a neut. accus. "did me rash wrong." Düntzer refers to the same root as *σιφλός* (*v.* Ξ 142) = injurious (*ἀ* intens.).

648. **μετανάστην**, a settler from abroad, "outlander"; with the same contemptuous connotation as the Athenian *μέτοικος*. See II 59. **ἀτίμητον**, perhaps "without any *τιμή*" or blood-price attached to his life, *i.e.* one who may be killed with impunity.

650. Achilles has apparently by this time abandoned his idea of returning home, though Odysseus in 682 reports only the original threat. This difficulty was a popular *ἀπορία* in the Alexandrian schools, and is not solved by expunging the present passage; see 601, 619.

653. **κατὰ σμῦξαι**, see Χ 411, "burn down." There appears to have been a reading *φλέξαι* also recognized by Ar.

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ὣς ἔφαθ', οἱ δὲ ἕκαστος ἑλὼν δέπας ἀμφικύπελλον
σπείσαντες παρὰ νῆας ἴσαν πάλιν· ἦρχε δ' Ὀδυσσεύς.
Πάτροκλος δ' ἑτάροισιν ἰδὲ δμωῇσι κέλευσεν
Φοίνικι στορέσαι πυκινὸν λέχος ὅττι τάχιστα.
αἱ δ' ἐπιπειθόμεναι στόρεσαν λέχος, ὡς ἐκέλευσεν,
κώεά τε ῥῆγός τε λίνοιό τε λεπτὸν ἄωτον.
ἔνθ' ὁ γέρων κατέλεκτο καὶ ἠῶ δῖαν ἔμιμνεν.
αὐτὰρ Ἀχιλλεὺς εὗδε μυχῷ κλισίης εὐπήκτου·
τῷ δ' ἄρα παρκατέλεκτο γυνή, τὴν Λεσβόθεν ἦγεν,
Φόρβαντος θυγάτηρ Διομήδη καλλιπάρῃος.
Πάτροκλος δ' ἑτέρωθεν ἐλέξατο· πὰρ δ' ἄρα καὶ τῷ
Ἶφις ἐΰζωνος, τήν οἱ πόρε δῖος Ἀχιλλεὺς
Σκῦρον ἑλὼν αἰπεῖαν, Ἐνυῆος πτολίεθρον.
  οἱ δ' ὅτε δὴ κλισίῃσιν ἐν Ἀτρεΐδαο γένοντο,
τοὺς μὲν ἄρα χρυσέοισι κυπέλλοις υἷες Ἀχαιῶν
δειδέχατ' ἄλλοθεν ἄλλος ἀνασταδόν, ἔκ τ' ἐρέοντο·
πρῶτος δ' ἐξερέεινεν ἄναξ ἀνδρῶν Ἀγαμέμνων·
"εἴπ' ἄγε μ', ὦ πολύαιν' Ὀδυσεῦ, μέγα κῦδος Ἀχαιῶν,
ἤ ῥ' ἐθέλει νήεσσιν ἀλεξέμεναι δήιον πῦρ,
ἦ ἀπέειπε, χόλος δ' ἔτ' ἔχει μεγαλήτορα θυμόν;"
  τὸν δ' αὖτε προσέειπε πολύτλας δῖος Ὀδυσσεύς·
"Ἀτρεΐδη κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,
κεῖνός γ' οὐκ ἐθέλει σβέσσαι χόλον, ἀλλ' ἔτι μᾶλλον
πιμπλάνεται μένεος, σὲ δ' ἀναίνεται ἠδὲ σὰ δῶρα.
αὐτόν σε φράζεσθαι ἐν Ἀργείοισιν ἄνωγεν,

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657. **παρὰ νῆας**, along the line of ships. The libation seems to mark the close of the meal, at which they were still sitting, at least nominally. So 712. Cf. γ 334, *ὄφρα σπείσαντες κοίτοιο μεδώμεθα*. In one of Aristarchos' editions, Didymos says, he read *λείψαντες*, which was found in many ancient copies.

660. For **ὡς ἐκέλευσε** Zenod. read *ἐγκονέουσαι*, a word specially used in this connexion. See Ω 648.

661. "Fleeces and coverlet and fine flock of linen." Cf. Ω 646. **ἄωτον** is rightly explained by Buttm. *Lexil.* as meaning "floccus," the flocculent knap on woven cloths. It seems to come from *αϝ* to blow; "that which is easily blown about," with reduplication, for *ἀϝ-οϝ-τος*. Similarly *ἀωτεῖν*, "to sleep," comes from the same reduplicated form of *ἀϝ* in the sense of "heavy breathing" (Clemm in *C. Stud.* ii. 54).

668. **Σκῦρον** is said by the Scholia to be a city of Phrygia (one of those alluded to in 329), not the island of that name —for which see T 326.

671. **δειδέχατο**, see 196. **ἄλλοθεν ἄλλος ἀνασταδόν**, rising each in his own place.

673. **μ'**, *i.e.* *μοι*. See on Α 170, Ψ 579, etc. **πολύαινος** is an epithet used only of Odysseus: Κ 544, Λ 430, *μ* 184. It means "much praised," illustrious. Buttm. however, *Lexil.* p. 60, says "*αἶνος* is only a speech full of meaning or cunningly imagined," and quotes ξ 508 where it is used "of the short and pithy narrative of Odysseus." He would then understand it to mean "full of pregnant utterances."

678. **μᾶλλον**, all the more, *i.e.* our errand only exasperated him.

680. **αὐτόν**, "for yourself," alone without his help.

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ὅππως κεν νῆάς τε σόῃς καὶ λαὸν Ἀχαιῶν·
αὐτὸς δ' ἠπείλησεν ἅμ' ἠοῖ φαινομένηφιν
νῆας ἐυσσέλμους ἅλαδ' ἑλκέμεν ἀμφιελίσσας.
καὶ δ' ἂν τοῖς ἄλλοισιν ἔφη παραμυθήσασθαι
οἴκαδ' ἀποπλείειν, ἐπεὶ οὐκέτι δήετε τέκμωρ
Ἰλίου αἰπεινῆς· μάλα γάρ ἑθεν εὐρύοπα Ζεὺς
χεῖρα ἑὴν ὑπερέσχε, τεθαρσήκασι δὲ λαοί.
ὣς ἔφατ'· εἰσὶ καὶ οἵδε τάδ' εἰπέμεν, οἵ μοι ἕποντο,
Αἴας καὶ κήρυκε δύω, πεπνυμένω ἄμφω.
Φοῖνιξ δ' αὖθ' ὁ γέρων κατελέξατο· ὣς γὰρ ἀνώγειν,
ὄφρα οἱ ἐν νήεσσι φίλην ἐς πατρίδ' ἕπηται
αὔριον, ἢν ἐθέλῃσιν· ἀνάγκῃ δ' οὔ τί μιν ἄξει."
ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ
[μῦθον ἀγασσάμενοι· μάλα γὰρ κρατερῶς ἀγόρευσεν.]
δὴν δ' ἄνεῳ ἦσαν τετιηότες υἷες Ἀχαιῶν·
ὀψὲ δὲ δὴ μετέειπε βοὴν ἀγαθὸς Διομήδης·
" Ἀτρεΐδη κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,
μὴ ὄφελες λίσσεσθαι ἀμύμονα Πηλεΐωνα,
μυρία δῶρα διδούς· ὁ δ' ἀγήνωρ ἐστὶ καὶ ἄλλως·
νῦν αὖ μιν πολὺ μᾶλλον ἀγηνορίῃσιν ἐνῆκας.
ἀλλ' ἤ τοι κεῖνον μὲν ἐάσομεν, ἤ κεν ἴῃσιν
ἤ κε μένῃ· τότε δ' αὖτε μαχήσεται, ὁππότε κέν μιν
θυμὸς ἐνὶ στήθεσσιν ἀνώγῃ καὶ θεὸς ὄρσῃ.
ἀλλ' ἄγεθ', ὡς ἂν ἐγὼ εἴπω, πειθώμεθα πάντες·

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681. **σόῃς**, so best MSS.: Aristarchos seems to have hesitated here between *σοῷς* and *σαῷς*. See note on 424.

684 is 417 turned into *oratio obliqua*, thus giving the only instance in H. of *ἄν* (as X 110 is the only instance of *κε*) with infin.

688. **εἰσὶ καὶ οἵδε τάδ' εἰπέμεν, οἵ,** *κ.τ.λ.*, "my companions are here to confirm this." This use of the infin. is exactly like that in T 140 (*q.v.*), *δῶρα δ' ἐγὼν ὅδε πολλὰ παρασχέμεν.*

690. **αὖθι**, there, in the tent.

691. **ἕπηται**, subj. after a historical tense, of an event that is still future; as A 158, 559.

Aristarchos obelized 688-692 as unusual (*νεώτεροι*) in sentiment and prosy in composition. It is sufficient however to condemn the three last, which are evidently added after the interpolation of the Phoinix episode.

694. Rejected by Ar. and Aristoph., and omitted altogether by Zenod., as interpolated from 431. Indeed several MSS. read *ἀπέειπεν* here also, though it gives no sense.

695-6 = 30-31. See note there.

698. **μή** (so MSS.: Ar. **μηδ'**; but for the hiatus cf. P 686, Σ 19) goes closely with **λίσσεσθαι** both in sense and construction.

699. **καὶ ἄλλως**, "at the best of times," in colloquial English. See Υ 99. A variant *καὶ αὔτως* is given in the margin of A.

700. "Thou hast the more set him on haughtiness." For this use of *ἐνίημι*, "to involve" a man in anything, see K 89 *Ζεὺς ἐνέηκε πόνοισι*, and ο 198 *ὁμοφροσύνῃσιν ἐνήσει*. So ψ 13 *ἐπιβῆσαι*: and for the plur. of the abstract noun A 205, K 122.

701. **ἐάσομεν**, we will leave him to go his own way: followed by *ἤ . . . ἤ* with subj. as ξ 183.

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νῦν μὲν κοιμήσασθε τεταρπόμενοι φίλον ἦτορ
σίτου καὶ οἴνοιο· τὸ γὰρ μένος ἐστὶ καὶ ἀλκή·
αὐτὰρ ἐπεί κε φανῇ καλὴ ῥοδοδάκτυλος Ἠώς,
καρπαλίμως πρὸ νεῶν ἐχέμεν λαόν τε καὶ ἵππους
ὀτρύνων, καὶ δ' αὐτὸς ἐνὶ πρώτοισι μάχεσθαι."
ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἐπήνησαν βασιλῆες,
μῦθον ἀγασσάμενοι Διομήδεος ἱπποδάμοιο.
καὶ τότε δὴ σπείσαντες ἔβαν κλισίηνδε ἕκαστος,
ἔνθα δὲ κοιμήσαντο καὶ ὕπνου δῶρον ἕλοντο.

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705. **τεταρπόμενοι,** redupl. aor. with the sense of "sating," as always.

708. **ἐχέμεν,** for imper.: "array."

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ΙΛΙΑΔΟΣ Κ.

Δολώνεια.

ἄλλοι μὲν παρὰ νηυσὶν ἀριστῆες Παναχαιῶν
εὗδον παννύχιοι, μαλακῷ δεδμημένοι ὕπνῳ·
ἀλλ' οὐκ Ἀτρεΐδην Ἀγαμέμνονα ποιμένα λαῶν
ὕπνος ἔχε γλυκερός, πολλὰ φρεσὶν ὁρμαίνοντα.

K

Φασὶ δὲ οἱ παλαιοὶ τὴν ῥαψῳδίαν ταύτην ὑφ' Ὁμήρου ἰδίᾳ τετάχθαι καὶ μὴ ἐγκαταλεγῆναι τοῖς μέρεσι τῆς Ἰλιάδος, ὑπὸ δὲ Πεισιστράτου τετάχθαι εἰς τὴν ποίησιν. These noteworthy words of Eustathios, which are repeated with a few variations by the Victorian scholiast, would be of more value if we knew who the *παλαιοί* in question were. As it stands we can only say that it shews at least this: that some ancient critics perceived the fact that the Doloneia stands as an episode by itself, an excrescence upon the Iliad, forming no part of the original plot. The connexion with the name of Peisistratos can hardly be more than a conjecture, as the story of the part played by that statesman in the formation of the Iliad is apparently of quite late origin—later than the days of Aristarchos—and as a piece of serious history is now generally discredited.

That the book forms no essential part of the story of the Iliad is obvious at once. There is no allusion to it in any form whatever in any of the subsequent books, even in places where such a mention would seem inevitable. For instance, in the races in Ψ the horses which Diomedes took from Aineias play a prominent part, but there is no mention of the much-lauded pair which the same hero here takes from Rhesos. Moreover the events recorded are crowded into the latter part of a night which began in Θ and has been already occupied by all the events related in I, the agora, the council, the Embassy, the report of the envoys to the council, and several feasts.

But the peculiarities of the book are far more significant than any mere negative evidence. It is almost the only part of the Homeric poems of which we can say that the style is distinctly mannered. There is throughout a distinct effort to produce effect by contrasts, such for instance as that between the way in which Nestor speaks of Menelaos and that hero's occupation at the moment; between the promise of Hector to give the horses of Achilles to Dolon and the loss through Dolon of the horses of Rhesos; between the exaggerated despondency at the beginning and hasty exultation at the end of the story. The result is that we have a series of vivid and effective pictures at the expense of the harmony and symmetrical repose of the Epic style. The motives of the story are much confused; Agamemnon proposes to wake Nestor in order to devise some plan with him (19), but only does so in order to get him to visit the outposts. Then the other chiefs, who would not be needed for such a purpose, are summoned in order to introduce the very un-Homeric meeting of the *βουλή* in the open plain. The author takes a quite peculiar delight in the detailed description of dress and weapons; in order to be able to give a detailed account of the arming of the two spies, Odysseus is made to start with nothing but a shield (149). This and similar scenes swell

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ὡς δ' ὅτ' ἂν ἀστράπτῃ πόσις Ἥρης ἠυκόμοιο,
τεύχων ἢ πολὺν ὄμβρον ἀθέσφατον ἠὲ χάλαζαν
ἢ νιφετόν, ὅτε πέρ τε χιὼν ἐπάλυνεν ἀρούρας,
ἠέ ποθι πτολέμοιο μέγα στόμα πευκεδανοῖο,
ὣς πυκίν' ἐν στήθεσσιν ἀνεστενάχιζ' Ἀγαμέμνων
νειόθεν ἐκ κραδίης, τρομέοντο δέ οἱ φρένες ἐντός.
ἦ τοι ὅτ' ἐς πεδίον τὸ Τρωικὸν ἀθρήσειεν,
θαύμαζεν πυρὰ πολλά, τὰ καίετο Ἰλιόθι πρό,
αὐλῶν συρίγγων τ' ἐνοπὴν ὅμαδόν τ' ἀνθρώπων·

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the exordium to a length quite out of proportion to the real story of the book, the expedition of Odysseus and Diomedes. Many other peculiarities and difficulties are mentioned in the notes.

The linguistic evidence points strongly in the same direction. The book abounds not only in curious ἅπαξ λεγόμενα, but in unusual and involved forms of expression. Such are the idea of "tearing out the hair to Zeus" (16), the curious phrase in 142, πολέμοιο στόμα in 8, ὅμιλος in the sense of "assembly," αὐδήσαντος in 47, ἐπιβωσόμεθα or ἐπιδωσόμεθα in 463, and many others. The cases of approximation to later Greek are also very numerous. The pronoun ὁ is continually used as a fully developed article; we find numerous "perfects in -κα from derivative verbs, βεβλήκεν, παρῴχωκεν, ἀδηκότες; the aor. θήκατο (for ἔθετο); the 3 sing. pres. μεθιεῖ (121); the 2 fut. pass. μιγήσεσθαι (the only instance of the tense in Homer); the form νῦν (105) in the sense of 'now'" (Mr. Monro). Still more significant are the pseudo-archaic forms παραφθαίησι (346), κράτεσφι (156), and probably σφίσιν = ὑμῖν (398), with several other possible cases. Other words again are elsewhere found in the Odyssey, but not in the Iliad; δόσις, φῆμις, δόξα, δαίτη (= δαίς), ἀωτέω, τοῖσδεσσι, and others. In short the attentive student of the Iliad can hardly fail to perceive that in this book he has passed into an entirely different atmosphere of thought and language.

We must therefore recognize in this most individual episode a poem of later origin than any other part of the Iliad, composed it is true for its present place, but only superficially harmonized with what precedes.

1. For the introductory lines compare B 1-2, and see also Ω 677 *sqq.*, ο 7. The appropriateness of the lines here is somewhat impaired by l. 26 below; while παννύχιοι hardly agrees with the end of I, where the princes are sitting up till late: hence Schol. V explains it, οὐ δι' ὅλης τῆς νυκτὸς, ἀλλὰ τὸ πλεῖστον μέρος τῆς νυκτός. Cf. A 472. **Παναχαιῶν**, B 404.

5. Hera is only here called **ἠύκομος**. The point of the simile is shewn by 9 to lie in **πυκινά**, but it is somewhat exaggerated. L. 8 may indicate that thunder without rain or snow was regarded as an omen of the first order, portending nothing less than war; compare the well-known case of Horace, C. i. 34.

7. **ἐπάλυνεν** is of course aor. It would seem that we must understand **πολύν** and **ἀθέσφατον** to apply also to νιφετόν, or else the picture of a snowstorm merely "sprinkling" the fields appears a very insignificant phenomenon compared to those which precede and follow it.

8. **ποθι** evidently serves to introduce a contrast in kind to what has gone before. For the phrase **πτολέμοιο στόμα** compare Τ 313, Υ 359. The origin of the metaphor is perhaps a comparison of the two lines of battle to the jaw of a wild beast, crushing what comes in between them. But the feeling of this origin has evidently died out and left a mere phrase.

10. **νειόθεν**, cf. Ζ 295, Ι 153, Φ 317. For **τρομέοντο** Zenod. read φοβέοντο, which was disapproved by Aristarchos on the ground that φοβέεσθαι in Homer means "to flee," not "to fear."

11. The poet does not seem to have a very vivid picture of the situation, as Agamemnon is lying in bed in his hut, with a high wall between him and the plain.

12. **Ἰλιόθι πρό**, see on Γ 3.

13. The asyndeton is very harsh:

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αὐτὰρ ὅτ' ἐς νῆάς τε ἴδοι καὶ λαὸν Ἀχαιῶν,
πολλὰς ἐκ κεφαλῆς προθελύμνους ἕλκετο χαίτας
ὑψόθ' ἐόντι Διί, μέγα δ' ἔστενε κυδάλιμον κῆρ.
ἥδε δέ οἱ κατὰ θυμὸν ἀρίστη φαίνετο βουλή,
Νέστορ' ἔπι πρῶτον Νηλήιον ἐλθέμεν ἀνδρῶν,
εἴ τινά οἱ σὺν μῆτιν ἀμύμονα τεκτήναιτο,
ἥ τις ἀλεξίκακος πᾶσιν Δαναοῖσι γένοιτο.
ὀρθωθεὶς δ' ἔνδυνε περὶ στήθεσσι χιτῶνα,
ποσσὶ δ' ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,
ἀμφὶ δ' ἔπειτα δαφοινὸν ἑέσσατο δέρμα λέοντος
αἴθωνος μεγάλοιο ποδηνεκές, εἵλετο δ' ἔγχος.
ὣς δ' αὔτως Μενέλαον ἔχε τρόμος, οὐδὲ γὰρ αὐτῷ
ὕπνος ἐπὶ βλεφάροισιν ἐφίζανε, μή τι πάθοιεν
Ἀργεῖοι, τοὶ δὴ ἕθεν εἵνεκα πουλὺν ἐφ' ὑγρὴν
ἤλυθον ἐς Τροίην πόλεμον θρασὺν ὁρμαίνοντες.
παρδαλέῃ μὲν πρῶτα μετάφρενον εὐρὺ κάλυψεν
ποικίλῃ, αὐτὰρ ἐπὶ στεφάνην κεφαλῆφιν ἀείρας
θήκατο χαλκείην, δόρυ δ' εἵλετο χειρὶ παχείῃ.
βῆ δ' ἴμεν ἀνστήσων ὃν ἀδελφεόν, ὃς μέγα πάντων
Ἀργείων ἤνασσε, θεὸς δ' ὣς τίετο δήμῳ.
τὸν δ' εὗρ' ἀμφ' ὤμοισι τιθήμενον ἔντεα καλὰ

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hence Düntzer and Nauck would reject the line. **σύριγγες** are not mentioned elsewhere in Homer; they are evidently meant to give a barbarian colouring to the Trojan night. **αὐλοί** recur in Σ 495 only.

15. **προθελύμνους**, cf. I 541. Here again the poet shews a tendency to exaggeration.

16. **ἔστενε**, acc. to Fulda, here shews a trace of its primitive meaning, "made his heart full to bursting." The dat. **Διί** seems to be an extension of the phrase *Διὶ χεῖρας ἀνασχεῖν*.

19. **εἰ**, in the hope that; the line being a wish, originally independent, brought into a hypotactic position. It is ambiguous whether the original wish was *εἰ τεκτήναιτο μῆτιν σὺν ἐμοί*, or *εἰ τεκτηναίμην σύν οἱ μῆτιν*. In the former case we ought according to analogy to read *οἷ*, the pronoun being reflexive, not anaphoric. In the following line also **γένοιτο** seems to have been a proper opt., originally paratactic, "I would that such a one might prove."

23. It will be observed as a peculiarity of this book that the poet delights in detailed description of dress and armour; cf. 29, 134, etc. Compare also B 42.

25. The reading of A and one or two MSS., **αὖ τῷ** for *αὐτῷ*, is worth notice. Conversely, in B 681 some MSS. read *αὐτοὺς* for *αὖ τούς*.

26. **μή**, for fear lest; again directly derived from the sense of the pure optative, "may it not be that they suffer." It is to be taken in connexion with *τρόμος, οὐδέ . . . ἐφίζανε* being parenthetical.

27. For **πουλύν** as fem. cf. δ 709, and for **ὑγρήν** as a subst. Ξ 308, *τραφερήν τε καὶ ὑγρήν*.

30. **στεφάνην**, see H 12.

31. **θήκατο**, the only form of the mid. aor. in -κα- which is found in H.; it recurs Ξ 187.

32. **μέγα** as A 78. For the next line cf. E 78.

34. **τιθήμενον**, here only: but cf. Ψ 83, 247, *τιθήμεναι*. These forms "are probably due to the analogy of the non-thematic contracted verbs," H. G. § 20 (cf. § 16). Or possibly advantage was taken of the lengthening power of the

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νηὶ πάρα πρυμνῇ· τῷ δ' ἀσπάσιος γένετ' ἐλθών.
τὸν πρότερος προσέειπε βοὴν ἀγαθὸς Μενέλαος·
" τίφθ' οὕτως, ἠθεῖε, κορύσσεαι; ἦ τιν' ἑταίρων
ὀτρυνέεις Τρώεσσιν ἐπίσκοπον; ἀλλὰ μάλ' αἰνῶς
δείδω, μὴ οὔ τίς τοι ὑπόσχηται τόδε ἔργον,
ἄνδρας δυσμενέας σκοπιαζέμεν οἶος ἐπελθὼν
νύκτα δι' ἀμβροσίην· μάλα τις θρασυκάρδιος ἔσται."
τὸν δ' ἀπαμειβόμενος προσέφη κρείων Ἀγαμέμνων·
" χρεὼ βουλῆς ἐμὲ καὶ σέ, διοτρεφὲς ὦ Μενέλαε,
κερδαλέης, ἥ τίς κεν ἐρύσσεται ἠδὲ σαώσει
Ἀργείους καὶ νῆας, ἐπεὶ Διὸς ἐτράπετο φρήν.
Ἑκτορέοις ἄρα μᾶλλον ἐπὶ φρένα θῆχ' ἱεροῖσιν·
οὐ γάρ πω ἰδόμην οὐδ' ἔκλυον αὐδήσαντος
ἄνδρ' ἕνα τοσσάδε μέρμερ' ἐπ' ἤματι μητίσασθαι,
ὅσσ' Ἕκτωρ ἔρρεξε διίφιλος υἷας Ἀχαιῶν,
αὔτως, οὔτε θεᾶς υἱὸς φίλος οὔτε θεοῖο.

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ictus to introduce forms which otherwise could not be used in the hexameter.

37. **ἠθεῖε**, a word of address specially used between brothers; Z 518, X 229, 239, and see also Ψ 94, ξ 147 *ἀλλά μιν ἠθεῖον καλέω καὶ νόσφιν ἐόντα.* Aristonikos calls it a *προσφώνησις νέου πρὸς πρεσβύτερον.*

38. **ὀτρυνέεις**, so Ar.: MSS. *ὀτρύνεις.* **ἐπίσκοπον**, so Ar. and MSS.: there was a variant *ἔπι σκοπόν*, which Döderlein and others have preferred. Both *σκοπός* (χ 396) and *ἐπίσκοπος* (X 255, Ω 729, θ 163) are used in the sense of "overseer." It is quite possible to take *Τρώεσσι* without a preposition as a sort of *dat. ethicus*, though the construction with *ἔπι* seems more natural. Again, while *σκοπός* is the regular word for "spy" or outpost (B 792, etc.), the addition of *ἐπι* in composition gives more force, as implying one who *goes* to spy out the foe, rather than a passive outpost; the form may be compared with *ὑφηνίοχος* beside the commoner *ἡνίοχος* (Z 19). In this equally balanced uncertainty, which recurs in l. 342, we follow the best MS. tradition.

40. The pres. inf. after verbs of promising is excessively rare (cf. however Θ 246, I 683. In Υ 85 we should probably read *πολεμίξειν* for *-ίζειν*). But here the construction is made easier by the fact that the infin. is epexegetic of *ἔργον*, though in N 366 we have *ὑπέσχετο δὲ μέγα ἔργον . . . ἀπωσέμεν.*

44. **ἐρύσσεται**, fut., as Υ 311, Φ 176. Others however take it as aor. subj., the fut. act. being *ἐρύω*, as in Λ 454. In that case **σαώσῃ** should be written for *σαώσει*, or the change of constr. will be harsh.

46. Did. mentions a variant which seems to have been recognized by Aristarchos, **εἶχ' ἱεροῖσιν**, which has in its favour the fact that it would be changed to *θῆχ'* on account of the supposed need to avoid the hiatus (legitimate in the bucolic diaeresis), but not *vice versa.* Neither *ἐπέχειν* nor *ἐπιτιθέναι φρένα* recurs in Homer.

47. **αὐδήσαντος**, by word of mouth; whereas by the usual Homeric practice it should mean, "I never heard any one speaking," see Π 76, γ 337, δ 505, ι 497. In the Tragedians however *αὐδᾶσθαι* means "to be noised abroad" (*e.g.* Soph. O. T. 731), which is correlative to the present use.

48. **ἐπ' ἤματι**, in a day's space, as β 284 *ἐπ' ἤματι πάντας ὀλέσθαι*, μ 105, and *ἐπὶ νυκτὶ* Θ 529. Ar. *ἐν ἤματι*, followed by a few MSS. There is no antithesis between *μητίσασθαι* and *ἔρρεξε*: this would require an *οὐδέ* in the former sentence, and practically in Homeric language *μητίσασθαι* implies *ῥέξαι*, like *μήσατο* in 52.

50. **αὔτως**, "just as he is," without extraneous aid.

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ἔργα δ' ἔρεξ', ὅσα φημὶ μελησέμεν Ἀργείοισιν
δηθά τε καὶ δολιχόν· τόσα γὰρ κακὰ μήσατ' Ἀχαιούς.
ἀλλ' ἴθι νῦν, Αἴαντα καὶ Ἰδομενῆα κάλεσσον
ῥίμφα θέων παρὰ νῆας· ἐγὼ δ' ἐπὶ Νέστορα δῖον
εἶμι, καὶ ὀτρυνέω ἀνστήμεναι, αἴ κ' ἐθέλῃσιν
ἐλθεῖν ἐς φυλάκων ἱερὸν τέλος ἠδ' ἐπιτεῖλαι.
κείνου γάρ κε μάλιστα πιθοίατο· τοῖο γὰρ υἱὸς
σημαίνει φυλάκεσσι καὶ Ἰδομενῆος ὀπάων
Μηριόνης· τοῖσιν γὰρ ἐπετράπομέν γε μάλιστα."
τὸν δ' ἠμείβετ' ἔπειτα βοὴν ἀγαθὸς Μενέλαος·
" πῶς γάρ μοι μύθῳ ἐπιτέλλεαι ἠδὲ κελεύεις;
αὖθι μένω μετὰ τοῖσι δεδεγμένος, εἰς ὅ κεν ἔλθῃς,
ἦε θέω μετὰ σ' αὖτις, ἐπὴν εὖ τοῖς ἐπιτείλω;"
τὸν δ' αὖτε προσέειπεν ἄναξ ἀνδρῶν Ἀγαμέμνων·
" αὖθι μένειν, μή πως ἀβροτάξομεν ἀλλήλοιιν
ἐρχομένω· πολλαὶ γὰρ ἀνὰ στρατόν εἰσι κέλευθοι.
φθέγγεο δ', ᾗ κεν ἴῃσθα, καὶ ἐγρήγορθαι ἄνωχθι,

51-52. Athetized by Aristarchos and Aristophanes as tautological, not without some reason.

53. Didymos says that Ar. read **Αἴαντε**, but Telephos (a later and inferior witness however) denies this. In any case only the greater Aias is actually summoned. He and Idomeneus were stationed at the extremity of the camp: see 112.

56. In the absence of any evidence that sentinels were invested with a sacred character, or were regarded as being under divine protection, it seems necessary here to recur to the primary meaning of *ἱερός*, "strong." See note on A 366, and compare Ω 681 *ἱεροὺς πυλαωρούς*, ω 81 *Ἀργείων ἱερὸς στρατός*. **τέλος** in the sense of "a band" recurs in 470, and also in the phrase *κατὰ στρατὸν ἐν τελέεσσιν* H 380, Λ 730, Σ 298, and occasionally in later Greek, see Lexx. It is not clear why or what orders are to be given to the sentinels, who have been appointed only a few hours, I 80; nor as a matter of fact are any given in the sequel.

57. **κείνου**, so all the best MSS.; a few give *κείνῳ*, which is evidently a change to the more familiar construction. So in α 414 the right reading is probably *ἀγγελίης* (not -*ης*) *πείθομαι* (*v.* Fäsi), and in Herod. i. 126, *ἐμέο πείθεσθαι*. The old vulg. *πυθοίατο* is without authority. For **σημαίνειν** with dat. = to command, see A 289.

61. **γάρ** here expresses surprise, "why, how dost thou." But it seems clear that we require a simple continuative particle, and Cobet's conjecture **ταρ** (see A 8) is probably right, "how then dost thou instruct me." The asyndeton in the next line is thus natural, as it merely continues this question; but if we read *γάρ*, and thus refer the question to what precedes instead of what follows, the sudden transition in 62 is very harsh. **μύθῳ** is not elsewhere found with **ἐπιτέλλεσθαι**, and seems superfluous.

62. **αὖθι**, sc. at the outposts, as appears from Agamemnon's answer and the sequel. **μετὰ τοῖσι**, sc. the sentinels. **δεδεγμένος**, cf. Δ 107, Θ 296; generally *δεδεγμένος ὁππότε*. This perfect always means "await."

65. **ἀβροτάξομεν** stands to *ἀμβροτεῖν* much as *ἀβρότη* to *ἀμβρόσιος* (see notes on B 19, 651), the nasal having disappeared after generating the *β*. The suffix -*άζω* however is very peculiar, and should imply a noun-stem **ἀβρότη* = *ἁμαρτία*. Possibly this may point to an old interpretation of *νὺξ ἀβρότη* as "the *bewildering* night," which would suit the passage where the phrase occurs (Ξ 78).

67. **ἐγρήγορθαι**, the "Aeolic" accent is traditional, and vouched for by Herodianus.

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πατρόθεν ἐκ γενεῆς ὀνομάζων ἄνδρα ἕκαστον,
πάντας κυδαίνων· μηδὲ μεγαλίζεο θυμῷ,
ἀλλὰ καὶ αὐτοί περ πονεώμεθα· ὧδέ που ἄμμι
Ζεὺς ἐπὶ γεινομένοισιν ἵει κακότητα βαρεῖαν."
ὣς εἰπὼν ἀπέπεμπεν ἀδελφεὸν εὖ ἐπιτείλας.
αὐτὰρ ὁ βῆ ῥ' ἰέναι μετὰ Νέστορα ποιμένα λαῶν·
τὸν δ' εὗρεν παρά τε κλισίῃ καὶ νηὶ μελαίνῃ
εὐνῇ ἔνι μαλακῇ· παρὰ δ' ἔντεα ποικίλ' ἔκειτο,
ἀσπὶς καὶ δύο δοῦρε φαεινή τε τρυφάλεια·
πὰρ δὲ ζωστὴρ κεῖτο παναίολος, ᾧ ῥ' ὁ γεραιὸς
ζώννυθ', ὅτ' ἐς πόλεμον φθισήνορα θωρήσσοιτο
λαὸν ἄγων, ἐπεὶ οὐ μὲν ἐπέτρεπε γήραϊ λυγρῷ.
ὀρθωθεὶς δ' ἄρ' ἐπ' ἀγκῶνος, κεφαλὴν ἐπαείρας,
Ἀτρεΐδην προσέειπε καὶ ἐξερεείνετο μύθῳ·
" τίς δ' οὗτος κατὰ νῆας ἀνὰ στρατὸν ἔρχεαι οἶος
νύκτα δι' ὀρφναίην, ὅτε θ' εὕδουσι βροτοὶ ἄλλοι;
ἠέ τιν' οὐρήων διζήμενος ἤ τιν' ἑταίρων;
φθέγγεο, μηδ' ἀκέων ἐπ' ἔμ' ἔρχεο· τίπτε δέ σε χρεώ;
τὸν δ' ἠμείβετ' ἔπειτα ἄναξ ἀνδρῶν Ἀγαμέμνων·
" ὦ Νέστορ Νηληιάδη, μέγα κῦδος Ἀχαιῶν,
γνώσεαι Ἀτρεΐδην Ἀγαμέμνονα, τὸν περὶ πάντων
Ζεὺς ἐνέηκε πόνοισι διαμπερές, εἰς ὅ κ' ἀϋτμὴ
ἐν στήθεσσι μένῃ καί μοι φίλα γούνατ' ὀρώρῃ.
πλάζομαι ὧδ', ἐπεὶ οὔ μοι ἐπ' ὄμμασιν ἥδυμος ὕπνος

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68. **πατρόθεν ἐκ γενεῆς** go together in a single phrase, "by his father's, that is, his family name." This is actually done in every case, see 87, 144, 159.

69. **κυδαίνων** seems to mean "using the full complimentary title," such as *διογενές, μέγα κῦδος Ἀχαιῶν*, etc. **μεγαλίζεο**, do not be fastidious.

70. **ὧδε**, in such a way, to such an extent, Zeus brought woe upon us at our birth. **γεινομένοισιν** (not *γιγν-* or *γιν-*) is the reading of the best MSS.

74. **παρά**: it would seem that Nestor, like Odysseus, l. 151, is sleeping outside his hut, perhaps *ὑπ' αἰθούσῃ*, as Ω 644, where the construction of a "soft bed" is described.

76. **τρυφάλεια**, Γ 372.

77. **ζωστήρ**, Δ 134. The omission of the *θώρηξ* among the pieces of armour named is curious.

79. **ἐπέτρεπε**, did not yield to; this intrans. use occurs only here in Homer, cf. *μὴ πάντα ἡλικίῃ καὶ θυμῷ ἐπίτρεπε*, Herod. iii. 36; Plato *Legg.* 802 B.

84. This line was athetized by Aristarchos on account of the word **οὐρεύς**, which he took to mean *φύλαξ*, a longer form of *οὖρος*, guardian. So also Fäsi, Düntzer, and others, comparing *πομπεύς* by *πομπός*, *ἀριστεύς* by *ἄριστος*. But this is hardly tenable; *οὐρεύς* in the sense of "mule" is too common a word to admit of homonyms which might lead to ambiguity. And there is something peculiarly graphic in the idea of the suddenly awakened sleeper asking the intruder if he wants to find a friend or a strayed mule—of which there were many in the Greek camp, A 50, Ψ 111. Schwartz has compared Xen. *Anab.* ii. 2, 20, where a night alarm occurs owing to an ass straying among some armour.

88. **γνώσεαι**, "you shall know," a mild imper.; as we say "you must know."

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ἱζάνει, ἀλλὰ μέλει πόλεμος καὶ κήδε' Ἀχαιῶν.
αἰνῶς γὰρ Δαναῶν περιδείδια, οὐδέ μοι ἦτορ
ἔμπεδον, ἀλλ' ἀλαλύκτημαι, κραδίη δέ μοι ἔξω
στηθέων ἐκθρώσκει, τρομέει δ' ὑπὸ φαίδιμα γυῖα.
ἀλλ' εἴ τι δραίνεις, ἐπεὶ οὐδὲ σέ γ' ὕπνος ἱκάνει,
δεῦρ' ἐς τοὺς φύλακας καταβήομεν, ὄφρα ἴδωμεν·
μὴ τοὶ μὲν καμάτῳ ἀδηκότες ἠδὲ καὶ ὕπνῳ
κοιμήσωνται, ἀτὰρ φυλακῆς ἐπὶ πάγχυ λάθωνται·
δυσμενέες δ' ἄνδρες σχεδὸν εἵαται, οὐδέ τι ἴδμεν·
μή πως καὶ διὰ νύκτα μενοινήσωσι μάχεσθαι."
τὸν δ' ἠμείβετ' ἔπειτα Γερήνιος ἱππότα Νέστωρ·
"Ἀτρεΐδη κύδιστε, ἄναξ ἀνδρῶν Ἀγάμεμνον,
οὔ θην Ἕκτορι πάντα νοήματα μητίετα Ζεὺς
ἐκτελέει, ὅσα πού νυν ἐέλπεται· ἀλλά μιν οἴω
κήδεσι μοχθήσειν καὶ πλείοσιν, εἴ κεν Ἀχιλλεὺς
ἐκ χόλου ἀργαλέοιο μεταστρέψῃ φίλον ἦτορ.
σοὶ δὲ μάλ' ἕψομ' ἐγώ· ποτὶ δ' αὖ καὶ ἐγείρομεν ἄλλους,
ἠμὲν Τυδεΐδην δουρικλυτὸν ἠδ' Ὀδυσῆα
ἠδ' Αἴαντα ταχὺν καὶ Φυλέος ἄλκιμον υἱόν.
ἀλλ' εἴ τις καὶ τούσδε μετοιχόμενος καλέσειεν,
ἀντίθεόν τ' Αἴαντα καὶ Ἰδομενῆα ἄνακτα·
τῶν γὰρ νῆες ἔασιν ἑκαστάτω οὐδὲ μάλ' ἐγγύς.
ἀλλὰ φίλον περ ἐόντα καὶ αἰδοῖον Μενέλαον

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93. **περιδείδια** must be read in one word, or the caesura disappears; the best MSS. however give *πέρι δείδια*, and this Herodianus preferred here and in P 240, where he takes the same view, *ἀναστρεπτέον τὴν πρόθεσιν*; in N 52 the preposition must go with the verb.

94. **ἀλαλύκτημαι,** *ἅπαξ λεγόμενον*, from **ἀλυκτέω*, standing to *ἀλύω* in the same relation as *ὑλακτέω* to *ὑλάω*. We have *ἀλυκτάζω* in Herod., *ἀλύσσω* in X 70.

96. **δραίνεις**, again *ἅπ. λεγ.*, from *δράω*, here apparently in a desiderative sense.

98. **ἀδηκότες,** so also 312, 399, 471; else only in *μ* 281, and *ἀδήσειεν α* 134. The verb seems to be a secondary form from *ἄδην* = *σα-δήην* (root *sa* of *sa-tur*, etc.), and thus to mean "satiated." **ὕπνῳ,** sleepiness. But Zen. put a comma after *ἀδηκότες*, instead of at the end of the line, and read *ἠδέι* for *ἠδὲ καί*.

100. The punctuation of this line is doubtful. The colon is generally put at *εἵαται*, and the comma at *ἴδμεν*, but the real connexion of *μή* is not with *ἴδμεν*, but with the whole thought of the preceding three lines; it is really correlative with *μή* in 98, and neither depends upon *ἴδωμεν*. Rather both are almost independent sentences, though we have to translate by "lest"; *μή* with the subj., as Lange says (EI, p. 432), puts aside an expectation. (For a somewhat different view see H. G. § 281.) The force of the aorist **μενοινήσωσι** must be "lest a desire *come upon* them."

105. **πού νυν ἐέλπεται.** so the best MSS. (though most accent *νῦν*); those of the second class give *που νῦν ἔλπεται*. For the enclitic **νυν** = *νῦν*, *now*, cf. Ψ 485. The text undoubtedly gives the best caesura.

110. **Φυλέος υἱόν**, Meges, B 627.

111. **εἰ** with optative expresses a wish, as often; cf. 222, Π 559, Ω 74, etc. There is no ellipse to be supplied.

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νεικέσω, εἴ πέρ μοι νεμεσήσεαι, οὐδ' ἐπικεύσω,
ὡς εὕδει, σοὶ δ' οἴῳ ἐπέτρεψεν πονέεσθαι.
νῦν ὄφελεν κατὰ πάντας ἀριστῆας πονέεσθαι
λισσόμενος· χρειὼ γὰρ ἱκάνεται οὐκέτ' ἀνεκτός."
τὸν δ' αὖτε προσέειπεν ἄναξ ἀνδρῶν Ἀγαμέμνων·
"ὦ γέρον, ἄλλοτε μέν σε καὶ αἰτιάασθαι ἄνωγα·
πολλάκι γὰρ μεθιεῖ τε καὶ οὐκ ἐθέλει πονέεσθαι,
οὔτ' ὄκνῳ εἴκων οὔτ' ἀφραδίῃσι νόοιο,
ἀλλ' ἐμέ τ' εἰσορόων καὶ ἐμὴν ποτιδέγμενος ὁρμήν.
νῦν δ' ἐμέο πρότερος μάλ' ἐπέγρετο καί μοι ἐπέστη·
τὸν μὲν ἐγὼ προέηκα καλήμεναι, οὓς σὺ μεταλλᾷς.
ἀλλ' ἴομεν· κείνους δὲ κιχησόμεθα πρὸ πυλάων
ἐν φυλάκεσσ'· ἵνα γάρ σφιν ἐπέφραδον ἠγερέθεσθαι."
τὸν δ' ἠμείβετ' ἔπειτα Γερήνιος ἱππότα Νέστωρ·
"οὕτως οὔ τίς οἱ νεμεσήσεται οὐδ' ἀπιθήσει
Ἀργείων, ὅτε κέν τιν' ἐποτρύνῃ καὶ ἀνώγῃ."
ὣς εἰπὼν ἔνδυνε περὶ στήθεσσι χιτῶνα,
ποσσὶ δ' ὑπὸ λιπαροῖσιν ἐδήσατο καλὰ πέδιλα,
ἀμφὶ δ' ἄρα χλαῖναν περονήσατο φοινικόεσσαν,
διπλῆν ἐκταδίην, οὔλη δ' ἐπενήνοθε λάχνη.
εἵλετο δ' ἄλκιμον ἔγχος, ἀκαχμένον ὀξέϊ χαλκῷ,
βῆ δ' ἰέναι κατὰ νῆας Ἀχαιῶν χαλκοχιτώνων.
πρῶτον ἔπειτ' Ὀδυσῆα Διὶ μῆτιν ἀτάλαντον
ἐξ ὕπνου ἀνέγειρε Γερήνιος ἱππότα Νέστωρ

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115. **εἴ περ**, so Ar., al. *εἰ καί.* The sense is the same, cf. Δ 55.

116. **ὡς εὕδει** = *ὅτι οὕτως.* This sense comes from the subordination of an originally paratactic exclamation, "How he sleeps!" (and so indeed Nikanor thinks it might be taken here, *καθ' ἑαυτὸ ἀναγνωστέον τὸ "ὡς εὕδει" ἐν θαυμασμῷ· ἢ τοῖς ἄνω συναπτέον*).

120. For **σε** Nauck conj. *ἑ*; else we must supply *αὐτόν* after *αἰτιάασθαι.*

124. **ἐμέο** for *ἐμεῖο* occurs only here in H. It is however a genuine form occurring in Ionic prose, and is a transitional stage towards *ἐμεῦ*, corresponding to the genitive in *-οο* between *-οιο* and *-ου.* **ἐπέστη**, came to me.

127. As the text stands **ἵνα** must be demonstrative, "there"; a use of which there is no other example in Greek. In order therefore to introduce the sense "where," Bekker conj. *τ' ἄρ*, Hermann *περ*, Barnes *φυλάκεσσιν, ἵνα σφιν*, while Hentze thinks *γὰρ* here may be for *γ' ἄρ.* Possibly however the demonstrative use may be defended by the close connexion of the demonstrative and relative stems; in order to mean *where* *ἵνα* must have passed through a stage when it meant "there." The commentators compare *ὃ γὰρ γέρας ἐστὶ θανόντων* Ψ 9, for *τὸ γάρ.* **ἠγερέθεσθαι**, so the editions of Aristarchos, rightly. Our MSS. give *ἠγερέεσθαι.* Zenod. read *μιν* for *σφιν.*

133. **φοινικόεσσαν** is to be read as two spondees with synizesis. For the nature of the archaic **περόνη** see Helbig, p. 144; and for **ἐκταδίη** p. 135, where the word is explained to mean "smooth, capable of being put on without a fold." See note on *τανύπεπλος*, Γ 228.

134. **ἐπενήνοθε**, see B 219, whence the phrase seems to have been imitated, not very successfully.

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φθεγξάμενος· τὸν δ' αἶψα περὶ φρένας ἤλυθ' ἰωή,
ἐκ δ' ἦλθε κλισίης καί σφεας πρὸς μῦθον ἔειπεν·
"τίφθ' οὕτω κατὰ νῆας ἀνὰ στρατὸν οἶοι ἀλᾶσθε
νύκτα δι' ἀμβροσίην; ὅτι δὴ χρειὼ τόσον ἵκει;"
τὸν δ' ἠμείβετ' ἔπειτα Γερήνιος ἱππότα Νέστωρ·
"διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ,
μὴ νεμέσα· τοῖον γὰρ ἄχος βεβίηκεν Ἀχαιούς·
ἀλλ' ἔπε', ὄφρα καὶ ἄλλον ἐγείρομεν, ὅν τ' ἐπέοικεν
βουλὰς βουλεύειν, ἢ φευγέμεν ἠὲ μάχεσθαι."
ὣς φάθ', ὁ δὲ κλισίηνδε κιὼν πολύμητις Ὀδυσσεὺς
ποικίλον ἀμφ' ὤμοισι σάκος θέτο, βῆ δὲ μετ' αὐτούς.
βὰν δ' ἐπὶ Τυδεΐδην Διομήδεα· τὸν δὲ κίχανον
ἐκτὸς ἀπὸ κλισίης σὺν τεύχεσιν· ἀμφὶ δ' ἑταῖροι
εὗδον, ὑπὸ κρασὶν δ' ἔχον ἀσπίδας· ἔγχεα δέ σφιν
ὄρθ' ἐπὶ σαυρωτῆρος ἐλήλατο, τῆλε δὲ χαλκὸς
λάμφ' ὥς τε στεροπὴ πατρὸς Διός· αὐτὰρ ὅ γ' ἥρως
εὗδ', ὑπὸ δ' ἔστρωτο ῥινὸν βοὸς ἀγραύλοιο,
αὐτὰρ ὑπὸ κράτεσφι τάπης τετάνυστο φαεινός.

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139. The idea of a sound *coming round* a person is not uncommon in Homer, cf. B 41 *θείη δέ μιν ἀμφέχυτ' ὀμφή*, τ 444 (π 6) *τὸν . . . περὶ κτύπος ἦλθε ποδοῖιν*, and ρ 261 *περὶ δέ σφεας ἤλυθ' ἰωή*. For the *φρένες* as the organ in which sleep is situated cf. Ξ 164, *τῷ δ' ὕπνον . . . χεύῃ ἐπὶ βλεφάροισιν ἰδὲ φρεσίν* (Fulda). **ἰωή,** see Δ 276.

142. It is doubtful whether there should be a note of interrogation, or only a comma, after **ἀμβροσίην**. In the former case we must understand "is it because so great need has come?" or else we must read *ὅ τι*, and take it to be an indirect, virtually equivalent to a direct, question, owing to an ellipse of the words "tell me," which is not possible. So Schol. A, "*ἀντὶ τοῦ τί δὴ χρειὼ τόσον ἵκει*," comparing α 171, *ὁπποίης τ' ἐπὶ νηὸς ἀφίκεο*, where however *κατάλεξον* has preceded at an interval of only one line. If we put a comma after *ἀμβροσίην* we may assume a curious inversion of expression, instead of "what need has come on you *that you wander*"; but this (La Roche's) explanation is very harsh. Or again we may read *ὅ τι* and explain it as an accusative of relation, "on what account do you thus wander, in respect of which need has so much come?" So Mr. Monro, comparing Δ 32, *τί . . . τόσσα κακὰ ῥέζουσιν, ὅ τ' ἀσπερχὲς μενεαίνεις*: our choice seems to lie between the first and the last of these alternatives. For **ἀμβροσίη** as an epithet of night see B 19.

146. **ἔπε',** so Ar. and Townl.; the rest give *ἔπευ*.

147. This line is almost undoubtedly spurious, interpolated from 327, with the intention of supplying an infin. to *ἐπέοικεν*, which does not need one. The question of fighting or flying is not one which has to be discussed at all now; it has already been settled in the Agora at the beginning, and the council at the end, of the preceding book. (So van Herwerden and Hentze.)

151. **ἐκτὸς ἀπό** seem to go together and to mean simply "outside." The modern Greek idiom happens to be precisely the same, *ἔξω ἀπὸ τὸ σπίτι* = "outside the house."

153. **σαυρωτήρ,** the spike at the butt-end of the spear—not elsewhere named. See J. H. S. iv. p. 301. Aristophanes read *σαυρωτῆρας*.

155. **ὑπέστρωτο ῥινόν,** like *περικεῖσθαι τελαμῶνα*, *ξίφος*, etc., in Herod., and *ἐπιειμένος ἀλκήν*.

156. **κράτεσφι,** a form which can only be explained as an artificial coinage on the false analogy of *στήθεσφι* and the

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τὸν παρστὰς ἀνέγειρε Γερήνιος ἱππότα Νέστωρ,
λὰξ ποδὶ κινήσας, ὤτρυνέ τε νείκεσέ τ' ἄντην·
"ὄρσεο, Τυδέος υἱέ· τί πάννυχον ὕπνον ἀωτεῖς;
οὐκ ἀίεις, ὡς Τρῶες ἐπὶ θρωσμῷ πεδίοιο
εἴαται ἄγχι νεῶν, ὀλίγος δ' ἔτι χῶρος ἐρύκει;"
ὣς φάθ', ὁ δ' ἐξ ὕπνοιο μάλα κραιπνῶς ἀνόρουσεν,
καί μιν φωνήσας ἔπεα πτερόεντα προσηύδα·
"σχέτλιός ἐσσι, γεραιέ· σὺ μὲν πόνου οὔ ποτε λήγεις.
οὔ νυ καὶ ἄλλοι ἔασι νεώτεροι υἷες Ἀχαιῶν,
οἵ κεν ἔπειτα ἕκαστον ἐγείρειαν βασιλήων
πάντῃ ἐποιχόμενοι; σὺ δ' ἀμήχανός ἐσσι, γεραιέ."
τὸν δ' αὖτε προσέειπε Γερήνιος ἱππότα Νέστωρ·
"ναὶ δὴ ταῦτά γε πάντα, φίλος, κατὰ μοῖραν ἔειπες.
εἰσὶν μέν μοι παῖδες ἀμύμονες, εἰσὶ δὲ λαοὶ
καὶ πολέες, τῶν κέν τις ἐποιχόμενος καλέσειεν·
ἀλλὰ μάλα μεγάλη χρειὼ βεβίηκεν Ἀχαιούς·
νῦν γὰρ δὴ πάντεσσιν ἐπὶ ξυροῦ ἵσταται ἀκμῆς,
ἢ μάλα λυγρὸς ὄλεθρος Ἀχαιοῖς ἠὲ βιῶναι.
ἀλλ' ἴθι νῦν, Αἴαντα ταχὺν καὶ Φυλέος υἱὸν

like: there is no stem *κρατεσ-*. **κρασίν** in 152, though it does not recur in Homer, is sufficiently defended by the common *κρατί*.

159. MSS. are divided between **ὄρσεο** and **ἔγρεο**, but the best give the former. Ar. also varied. **ἀωτεῖς**, only here and *κ* 548. The word seems to be formed from the root *αF* to breathe, through a stage *ἀF-oF-τος*, and thus means "to breathe heavily," perhaps even "to snore." See I 661.

160. The **θρωσμὸς πεδίοιο** is a locality which is mentioned again in Υ 3, Λ 56; see the note on the latter passage.

164. **σχέτλιος**, "hard," here in the physical sense, full of endurance, and so *μ* 279, *σχέτλιός εἰς, Ὀδυσεῦ, πέρι τοι μένος, οὐδέ τι γυῖα κάμνεις*. Hence the derived sense "hard of heart," full of resistance to entreaty.

166. **ἔπειτα**, "then" or "therefore," *i.e.* because they are younger. There is no exactly similar use of the adverb in Homer.

167. **ἀμήχανος**, not to be dealt with, "unmanageable"; a half playful reproach from a younger to an elder man.

173. The proverbial expression is a common one in Greek, occurring in Herod. vi. 11, Theognis 557, Simonides 99; cf. Soph. *Ant.* 996 *φρόνει βεβὼς αὖ νῦν ἐπὶ ξυροῦ τύχης*, and perhaps Aesch. *Cho.* 883. Neither *ἀκμή* nor *ξυρόν* recurs in Homer, nor is the practice of shaving mentioned. This however is not an argument against the antiquity of this passage, as razors of very high antiquity have been found among remains of the bronze period in Italy, and perhaps Greece; the Homeric heroes probably shaved the upper lip (Helbig, p. 171 *sqq.*). In fact the Skt. *kshurá* = *ξυρόν* shews that the practice may even date from Indo-European days (cf. Schrader, *S. und U.* p. 53).

174. For the use of the infinitive here cf. I 230; *ἵσταται* is really an impersonal verb, and the substantive *ὄλεθρος* is not added in a very strict construction. Logically, the idea is "the *state* of all is on the razor's edge (balancing) between destruction and safety." But the juxtaposition of *ὄλεθρος* and *βιῶναι* is a curious instance of the process by which the infin. in later Greek came to be used as a noun, and might well have been quoted in the instructive remarks on this point in H. G. § 234.

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ἄνστησον, σὺ γάρ ἐσσι νεώτερος, εἴ μ' ἐλεαίρεις."
ὣς φάθ', ὁ δ' ἀμφ' ὤμοισιν ἑέσσατο δέρμα λέοντος
αἴθωνος μεγάλοιο ποδηνεκές, εἵλετο δ' ἔγχος.
βῆ δ' ἰέναι, τοὺς δ' ἔνθεν ἀναστήσας ἄγεν ἥρως.
οἱ δ' ὅτε δὴ φυλάκεσσιν ἐν ἀγρομένοισιν ἔμιχθεν,
οὐδὲ μὲν εὕδοντας φυλάκων ἡγήτορας εὗρον,
ἀλλ' ἐγρηγορτὶ σὺν τεύχεσιν εἵατο πάντες.
ὡς δὲ κύνες περὶ μῆλα δυσωρήσονται ἐν αὐλῇ
θηρὸς ἀκούσαντες κρατερόφρονος, ὅς τε καθ' ὕλην
ἔρχηται δι' ὄρεσφι· πολὺς δ' ὀρυμαγδὸς ἐπ' αὐτῷ
ἀνδρῶν ἠδὲ κυνῶν, ἀπό τέ σφισιν ὕπνος ὄλωλεν·
ὣς τῶν ἥδυμος ὕπνος ἀπὸ βλεφάροιιν ὀλώλειν
νύκτα φυλασσομένοισι κακήν· πεδίονδε γὰρ αἰεὶ
τετράφαθ', ὁππότ' ἐπὶ Τρώων ἀίοιεν ἰόντων.
τοὺς δ' ὁ γέρων γήθησεν ἰδὼν θάρσυνέ τε μύθῳ
[καί σφεας φωνήσας ἔπεα πτερόεντα προσηύδα]·
"οὕτω νῦν, φίλα τέκνα, φυλάσσετε· μηδέ τιν' ὕπνος
αἱρείτω, μὴ χάρμα γενώμεθα δυσμενέεσσιν."
ὣς εἰπὼν τάφροιο διέσσυτο· τοὶ δ' ἅμ' ἕποντο
Ἀργείων βασιλῆες, ὅσοι κεκλήατο βουλήν.

179. **τούς,** sc. Aias and Meges: **ἔνθεν,** from their huts.

180. See Γ 209, of which this line is not a very happy reminiscence; as there it alludes to an assembly to which the Trojans were called, whereas in the case of the sentinels there is nothing of the sort. **οὐδέ,** an unusual form of the common δέ in *apodosi.*

183. **δυσωρήσονται,** so all MSS.; almost all edd. however give δυσωρήσωσιν, from Apoll. *Lex.*, on the ground that the form in -σονται cannot stand in a simile, being a future. It would of course be easy to emend -σωνται, but it is a question if this is necessary; the rule which our texts follow, that the long vowel in subjunctive forms is written whenever the metre admits it even in non-thematic tenses (H. G. § 80), looks like an attempt to reduce the Homeric forms as far as possible to the analogy of later Greek. Analogy would certainly lead us to suppose that the short forms of the aor. subj. in -ομεν, -ετε, etc., implied vowels short by nature even where they were long by position. I have therefore followed Christ here in restoring the MS. reading, though not in the other passages where the vulg. -σωνται is supported by nearly all MSS., Θ 511, Κ 99, Μ 168, Ν 745, Ρ 134. The verb itself seems to come from ὥρα, and to mean "keep painful watch." The use of the middle may be supported by forms like εὐλαβεῖσθαι, εὐθηνεῖσθαι, εὐωχεῖσθαι, etc., though the act. is certainly more usual.

188. **φυλασσομένοισι:** for the change of case after τῶν see H. G. § 243 (4); it is perhaps made easier by σφισιν in 186.

189. **ὁππότε,** not "whenever," for the Trojans are not attacking; but like εἴ ποτε Β 97, ὅτε ξ 522, "against the time when they should hear," *i.e. expecting* to hear, this idea being implied in the preceding words. The full phrase δέγμενος ὁππότε occurs Β 794, etc., cf. Δ 334. **ἐπί** may go either with **ἀίοιεν** or ἰόντων, but better with the last; ἐπαΐω does not occur in Homer.

191. Omitted in the best MSS., AD Townl.

194. The sentinels are in the space between wall and moat, Ι 87. They now go out into the open plain.

195. **βουλήν,** acc. of the *terminus ad quem,* only here with καλεῖν, and rarely with any verbs except those which im-

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τοῖς δ' ἅμα Μηριόνης καὶ Νέστορος ἀγλαὸς υἱὸς
ἤισαν· αὐτοὶ γὰρ κάλεον συμμητιάασθαι.
τάφρον δ' ἐκδιαβάντες ὀρυκτὴν ἑδριόωντο
ἐν καθαρῷ, ὅθι δὴ νεκύων διεφαίνετο χῶρος
πιπτόντων, ὅθεν αὖτις ἀπετράπετ' ὄβριμος Ἕκτωρ
ὀλλὺς Ἀργείους, ὅτε δὴ περὶ νὺξ ἐκάλυψεν·
ἔνθα καθεζόμενοι ἔπε' ἀλλήλοισι πίφαυσκον.
τοῖσι δὲ μύθων ἦρχε Γερήνιος ἱππότα Νέστωρ·
"ὦ φίλοι, οὐκ ἂν δή τις ἀνὴρ πεπίθοιθ' ἑῷ αὐτοῦ
θυμῷ τολμήεντι μετὰ Τρῶας μεγαθύμους
ἐλθεῖν, εἴ τινά που δηίων ἕλοι ἐσχατόωντα,
ἤ τινά που καὶ φῆμιν ἐνὶ Τρώεσσι πύθοιτο,
ἅσσα τε μητιόωσι μετὰ σφίσιν, ἢ μεμάασιν
αὖθι μένειν παρὰ νηυσὶν ἀπόπροθεν, ἦε πόλινδε
ἂψ ἀναχωρήσουσιν, ἐπεὶ δαμάσαντό γ' Ἀχαιούς;
ταῦτά τε πάντα πύθοιτο, καὶ ἂψ εἰς ἡμέας ἔλθοι

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ply *reaching* a point (H. G. § 140, 3). Cf. Z 87, *ξυνάγουσα γεραιὰς νηόν*. For the regular members of the *βουλή* see B 53.

199. See Θ 491, where the line is used of quite another place, *νόσφι νεῶν*.

200. **πιπτόντων** is hardly to be explained; it could only mean that men were still falling. Christ conjectures *πεπτεότων*, Renner *τεθνεώτων*.

204. There is considerable doubt as to the punctuation of the whole of this speech of Nestor's, the note of interrogation having been variously put after *ἐλθεῖν* (206), *Ἀχαιούς* (210), and *ἀσκηθής* (212). That adopted in the text is Hentze's. The true explanation is mainly due to Lange (EI, p. 381). In 206 *εἰ* goes immediately with *ἐλθεῖν*, to go "in the hope that"; and *ἕλοι* and *πύθοιτο* are co-ordinate. Then *ἅσσα* is explanatory of *φῆμιν*, as expressing the contents of the supposed rumour, and is again divided into the two alternatives *ἤ—ἦε*. The optatives in 211 resume that after *οὐκ ἂν* in 204; in form they are a wish, in reality they are only a suggestion in form of a hope, "I should like him to find out"—a shade of meaning which we express by "he might." If we read *κε* for *τε* with some MSS. (*v.* note on 211), the expression would be more confident, "he would"; but this is better reserved till 212, where *κεν* indicates a result which in that case is asserted to follow upon the assumed condition, being virtually equivalent to the future *ἔσσεται*. We may in fact regard the clause *μέγα κέν . . . εἴη* as an apodosis to the sentence *ταῦτα . . . ἀσκηθής*, which in effect, though not in form, is a protasis. This weakening of the simple optative from a wish to a supposition is indeed, as Lange has shewn, the origin of the conditional protasis; the *εἰ* is only a *sign* of the manner in which the optative is used, not, in its origin, an indispensable factor in the expression of a condition. A similar use of the opt. to express a condition, followed by an apodosis with *κεν*, occurs in α 265, the difference being that there the opt. resumes a wish introduced by *εἰ* (255): here the wish is put in the form of a question with *οὐκ ἄν*. So also σ 368-370, where however the apodosis is postponed till 375. (So in the main Hentze.)

207. **φῆμιν** recurs only in Od. The Schol A. illustrates it by a well-known story: *Λακεδαιμονίων βουλευομένων ποῖον χῶρον ἐπιτειχίσουσι τῆς Ἀττικῆς, Ἀλκιβιάδης συνεβούλευσε πέμπειν εἰς Ἀθήνας κατασκόπους, οἵτινες παραγενόμενοι ἤκουσαν αὐτῶν τῶν Ἀθηναίων διαλεγομένων ὅτι τὴν Δεκέλειαν μέλλουσιν ἐπιτειχίζειν οἱ πολέμιοι· καὶ οὕτως Λακεδαιμόνιοι ἐπετείχισαν τὴν Δεκέλειαν.*

209. **ἀπόπροθεν**, *i.e.* from the city; the ellipse is filled up by *πόλινδε* immediately succeeding.

211. The MS. evidence is fairly divided

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ἀσκηθής· μέγα κέν οἱ ὑπουράνιον κλέος εἴη
πάντας ἐπ' ἀνθρώπους· καί οἱ δόσις ἔσσεται ἐσθλή·
ὅσσοι γὰρ νήεσσιν ἐπικρατέουσιν ἄριστοι,
τῶν πάντων οἱ ἕκαστος ὄιν δώσουσι μέλαιναν
θῆλυν ὑπόρρηνον· τῇ μὲν κτέρας οὐδὲν ὁμοῖον·
αἰεὶ δ' ἐν δαίτῃσι καὶ εἰλαπίνῃσι παρέσται."
ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ.
τοῖσι δὲ καὶ μετέειπε βοὴν ἀγαθὸς Διομήδης·
"Νέστορ, ἔμ' ὀτρύνει κραδίη καὶ θυμὸς ἀγήνωρ
ἀνδρῶν δυσμενέων δῦναι στρατὸν ἐγγὺς ἐόντων,
Τρώων· ἀλλ' εἴ τίς μοι ἀνὴρ ἅμ' ἕποιτο καὶ ἄλλος·
μᾶλλον θαλπωρὴ καὶ θαρσαλεώτερον ἔσται.
σύν τε δύ' ἐρχομένω, καί τε πρὸ ὁ τοῦ ἐνόησεν,
ὅππως κέρδος ἔῃ· μοῦνος δ' εἴ πέρ τε νοήσῃ,
ἀλλά τέ οἱ βράσσων τε νόος λεπτὴ δέ τε μῆτις."

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between **κε** and **τε**; the former is given by C and D, the latter by the rest, A having *κ* written over the *τ*. Nikanor in Schol. A also reads *τε*, the argument in favour of which has already been given. The clause being a resumption of what precedes, *τε* goes with *καί*, and means "both."

212. **ὑπουράνιον**, *i.e.* over all the earth, virtually identical with *πάντας ἐπ' ἀνθρώπους*.

214. The phrase **νήεσσιν ἐπικρατέουσιν** is unusual; the line looks almost like an adaptation from α 245, *νήσοισιν* being changed into *νήεσσιν*.

215. **πάντων**, as we should say "without exception"; but the phrase is a rather awkward one, and so is **ἕκαστος** immediately followed by the plural. The omission of the *F* of *ἕκαστος* too is very rare. In 216 *τῇ . . . ὁμοῖον* is an obvious exaggeration, as a dozen ewes with their lambs would be of very little value. As for the promised standing invitation, it may be noticed that all the chiefs who are present, with the exception of Meriones and Thrasymachos, already share of right in the feasts of the *γέροντες*: cf. B 53, Δ 259. These numerous objections seem to indicate that 214 (or acc. to Nauck 213) -217 are an interpolation—perhaps from the time when the democratic *σίτησις ἐν πρυτανείῳ* had become a familiar institution as a reward for public service.

222. As Nikanor remarks, we may put either a comma or a colon at the end of this line; it is impossible to say whether the clause *εἰ . . . ἕποιτο* is a wish or a regular conditional protasis. This is a very good illustration of the way in which the conditional sentence has been developed from the parataxis of a wish and the expected result.

224-6. The recurrence of **τε** in these three lines is remarkable; it seems to be an instance of the primitive use in which it was simply a mark that the two clauses in which *τε . . . τε* occur are correlative, from which the use as a conjunction strictly speaking has been developed. Thus **εἴ περ**, the condition, is correlative to the apodosis which is stated paratactically by **ἀλλά**, while in the other two clauses containing *τε . . . τε* the co-ordination in pairs is obvious. The connexion of this use with the gnomic *τε* (almost = *τοι*) is not clear; the two are possibly quite distinct. The gnomic *τε* would of course be in place in such a sentence as the present, but it is not used in pairs. **ἐρχομένω**, a *nom. pendens*, like Γ 211, *ἄμφω δ' ἑζομένω, γεραρώτερος ἦεν Ὀδυσσεύς*. The old vulgate *ἐρχομένων*, evidently a correction, is found only in one or two inferior MSS. **πρὸ ὁ τοῦ**: for this order of words cf. E 219, *ἐπὶ νῷ τῷδ' ἀνδρί*. The meaning is of course that sometimes one, sometimes the other, is quickest to mark.

226. **βράσσων**: apparently this must be the comp. of *βραχύς*, for *βραχjων* (Curt. *Et.*[5] p. 672), though the adj. is not found elsewhere in H. The sense

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ὣς ἔφαθ', οἱ δ' ἔθελον Διομήδεϊ πολλοὶ ἕπεσθαι·
ἠθελέτην Αἴαντε δύω, θεράποντες Ἄρηος,
ἤθελε Μηριόνης, μάλα δ' ἤθελε Νέστορος υἱός,
ἤθελε δ' Ἀτρεΐδης δουρικλειτὸς Μενέλαος,
ἤθελε δ' ὁ τλήμων Ὀδυσεὺς καταδῦναι ὅμιλον
Τρώων· αἰεὶ γάρ οἱ ἐνὶ φρεσὶ θυμὸς ἐτόλμα.
τοῖσι δὲ καὶ μετέειπεν ἄναξ ἀνδρῶν Ἀγαμέμνων·
"Τυδεΐδη Διόμηδες, ἐμῷ κεχαρισμένε θυμῷ,
τὸν μὲν δὴ ἕταρόν γ' αἱρήσεαι, ὅν κ' ἐθέλῃσθα,
φαινομένων τὸν ἄριστον, ἐπεὶ μεμάασί γε πολλοί.
μηδὲ σύ γ' αἰδόμενος σῇσι φρεσὶ τὸν μὲν ἀρείω
καλλείπειν, σὺ δὲ χείρον' ὀπάσσεαι αἰδοῖ εἴκων,
ἐς γενεὴν ὁρόων, μηδ' εἰ βασιλεύτερός ἐστιν."
ὣς ἔφατ', ἔδεισεν δὲ περὶ ξανθῷ Μενελάῳ.
τοῖς δ' αὖτις μετέειπε βοὴν ἀγαθὸς Διομήδης·
"εἰ μὲν δὴ ἕταρόν γε κελεύετέ μ' αὐτὸν ἑλέσθαι,
πῶς ἂν ἔπειτ' Ὀδυσῆος ἐγὼ θείοιο λαθοίμην,
οὗ πέρι μὲν πρόφρων κραδίη καὶ θυμὸς ἀγήνωρ
ἐν πάντεσσι πόνοισι, φιλεῖ δέ ἑ Παλλὰς Ἀθήνη.
τούτου γε σπομένοιο καὶ ἐκ πυρὸς αἰθομένοιο
ἄμφω νοστήσαιμεν, ἐπεὶ περίοιδε νοῆσαι."

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will be, "his mind does not reach so far," he is "shorter of sight" as we should say. It has generally been referred to *βραδύς*, which gives a better sense, as quickness of perception is the point in 224; but *βραδ-jων* could only make *βράζων*. It was probably the knowledge of this which led Aristarchos to the strange idea that *βράσσων* is a participle meaning "confused," "perturbed," *ταρασσόμενος*. **λεπτή**, only here and Ψ 590 (the same phrase) in a metaphorical sense. It probably means "flimsy," wavering, as in the phrase *φρένες ἠερέθονται* Γ 108.

231. **τλήμων**, cf. 498, E 670, Φ 430, the only instances in Homer, all in the sense of "enduring." The use of the article **ὁ** seems to be post-Homeric.

235. **αἱρήσεαι**, "I expect you to choose," which may be taken either as a permission or as a modified imperative. Cf. Z 71.

236. **φαινομένων**, a curious use which must mean "as they present themselves." Hence Döderlein conj. *φαινόμενον*, to which Paech has added *τοι* for *τόν*. But the later use of the article is common in this book.

237. **αἰδόμενος**, from a feeling of respect; as ζ 329, *αἴδετο γάρ ῥα πατροκασίγνητον*.

238. **σὺ δέ**, repeated to enforce the opposition of clauses, not of persons. This is common enough when the pronoun has not been expressed before, but is very rare in cases like this where an emphatic *σύ γε* precedes. **ὀπάσσεαι**, aor. subj., as regularly after *μή*; some have taken it as a "jussive" future, but this does not seem in place here.

240. Omitted by Zenod. and athetized by Ar. as superfluous. It clearly gives the meaning which is meant to lurk in the preceding line; and it is more in the Epic style that this should be openly expressed than left to be understood. Thus if it be rejected 239 should probably go with it; Agamemnon's remarks are then quite general in their application.

246. **σπομένοιο**, so Ptol. Ask.: MSS. *ἑσπομένοιο*. On this question see note on E 423.

247. **νοστήσαιμεν** without **ἄν**, another

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τὸν δ' αὖτε προσέειπε πολύτλας δῖος Ὀδυσσεύς·
"Τυδεΐδη, μήτ' ἄρ με μάλ' αἴνεε μήτε τι νείκει·
εἰδόσι γάρ τοι ταῦτα μετ' Ἀργείοις ἀγορεύεις.
ἀλλ' ἴομεν· μάλα γὰρ νὺξ ἄνεται, ἐγγύθι δ' ἠώς,
ἄστρα δὲ δὴ προβέβηκε, παρῴχωκεν δὲ πλέων νὺξ
[τῶν δύο μοιράων, τριτάτη δ' ἔτι μοῖρα λέλειπται]."
ὣς εἰπόνθ' ὅπλοισιν ἔνι δεινοῖσιν ἐδύτην.
Τυδεΐδῃ μὲν δῶκε μενεπτόλεμος Θρασυμήδης
φάσγανον ἄμφηκες, τὸ δ' ἑὸν παρὰ νηὶ λέλειπτο,
καὶ σάκος· ἀμφὶ δέ οἱ κυνέην κεφαλῆφιν ἔθηκεν
ταυρείην, ἄφαλόν τε καὶ ἄλλοφον, ἥ τε καταῖτυξ
κέκληται, ῥύεται δὲ κάρη θαλερῶν αἰζηῶν.
Μηριόνης δ' Ὀδυσῆι δίδου βιὸν ἠδὲ φαρέτρην
καὶ ξίφος, ἀμφὶ δέ οἱ κυνέην κεφαλῆφιν ἔθηκεν
ῥινοῦ ποιητήν· πολέσιν δ' ἔντοσθεν ἱμᾶσιν
ἐντέτατο στερεῶς, ἔκτοσθε δὲ λευκοὶ ὀδόντες

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case where the strict sense of the opt. is becoming weakened: it is just on the borderland between "I *wish* we may return" and "I *hope, expect* we shall return." H. G. § 299 *f.*

249. **μήτε τι νείκει** is superfluous according to our ideas: we can express it by saying "there is no more need of praise than of blame"; or perhaps there may be a thought of divine "nemesis," "do not praise me over much, even as I hope you will not defame me." It is really an instance of the tendency which we find in Latin as well as in Greek to emphasize a word by means of its contrary; as in phrases like *fas nefasque*, etc., where the second member is often superfluous.

252. The MSS. all give **παρῴχηκε(ν)**, and a majority **πλέω** for πλέων. According to Didymus, Ar. read παρῴχωκεν. There is considerable variation between οἴχωκα and ᾤχωκα in other passages (Aesch. *Pers.* 13, Soph. *Aiax* 896, and in Herodotus); but there is no good authority for the form οἴχηκα till quite late (Polyb.). The next line was omitted by Zenod. and athetized by Ar. The construction is hardly to be explained. Hentze understands it to mean "the greater part of the night, consisting of two watches"; but this is too artificial, and the use of the gen. can hardly be supported. The obvious sense "more than the two first watches have passed, and the third remains," seems to be a contradiction in terms; but perhaps this is more apparent than real, for **λέλειπται** need not mean more than "the third watch is still with us." For the threefold division of the night cf. μ 312, ἦμος δὲ τρίχα νυκτὸς ἔην, μετὰ δ' ἄστρα βεβήκει. The Schol. compares the threefold division of the day Φ 111, ἔσσεται ἢ ἠὼς ἢ δείλη ἢ μέσον ἦμαρ. **δύο** is indeclinable in Homer, but the only other instances of its use, except in nom. or acc., are κ 515 (gen.), N 407 (dat.).

254. **ὅπλα** = armour only occurs four times in H.: 272, Σ 614, T 21; elsewhere it means no more than "tools."

256. **τὸ ἑόν** seems to be a late use of the article; while **ἑόν** is used in its primitive sense, his *own* (Brugman, *Prob.* p. 98).

258. **ταυρείην** with κυνέην seems to be a contradiction in terms, if κυνέη means "a helmet of dogskin" (cf. 335), though such a phrase can easily be justified (*v.* A 598). It is very likely however that it really comes from root κυ, to be hollow, which occurs with numerous suffixes; *-na-* occurring in Skt., though not in Greek (see Curt. *Et.* no. 79). *V.* J. H. S. iv. p. 298. **ἄφαλον**, without knobs or projections: *v.* on Γ 362. **καταῖτυξ**, a word of uncertain derivation, known only from the present line.

263. **ἐντέτατο** should mean "was stretched tight." In this case the

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ἀργιόδοντος ὑὸς θαμέες ἔχον ἔνθα καὶ ἔνθα
εὖ καὶ ἐπισταμένως, μέσσῃ δ' ἐνὶ πῖλος ἀρήρειν.
τήν ῥά ποτ' ἐξ Ἐλεῶνος Ἀμύντορος Ὀρμενίδαο
ἐξέλετ' Αὐτόλυκος *πυκινὸν δόμον ἀντιτορήσας,*
Σκάνδειαν *δ' ἄρα δῶκε* Κυθηρίῳ Ἀμφιδάμαντι·
Ἀμφιδάμας *δὲ* Μόλῳ *δῶκε ξεινήιον εἶναι,*
αὐτὰρ ὁ Μηριόνῃ *δῶκεν ᾧ παιδὶ φορῆναι·*
δὴ τότ' Ὀδυσσῆος *πύκασεν κάρη ἀμφιτεθεῖσα.*
τὼ δ' ἐπεὶ οὖν ὅπλοισιν ἔνι δεινοῖσιν ἐδύτην,
βάν ῥ' ἰέναι, λιπέτην δὲ κατ' αὐτόθι πάντας ἀρίστους.
τοῖσι δὲ δεξιὸν ἧκεν ἐρωδιὸν ἐγγὺς ὁδοῖο
Παλλὰς Ἀθηναίη· *τοὶ δ' οὐκ ἴδον ὀφθαλμοῖσιν*
νύκτα δι' ὀρφναίην, ἀλλὰ κλάγξαντος ἄκουσαν.
χαῖρε δὲ τῷ ὄρνιθ' Ὀδυσεύς, *ἠρᾶτο δ'* Ἀθήνῃ·
"*κλῦθί μευ, αἰγιόχοιο* Διὸς *τέκος, ἥ τέ μοι αἰεὶ*
ἐν πάντεσσι πόνοισι παρίστασαι, οὐδέ σε λήθω
κινύμενος, νῦν αὖτε μάλιστά με φῖλαι, Ἀθήνη,

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thongs could not have been "inside" the hollow, *i.e.* next the head. Possibly it is meant that there was a leather cap **πῖλος**, inside all (*ἐν μέσσῃ*), wound round for the sake of strength with thongs; while outside these again came an outer covering of boar's tusks. The **ἱμάντες** are then **ἔντοσθεν** because they form the middle one of three layers. The tusks may possibly be a relic of the origin of the helmet from the wild beast's head, a form which is very commonly found in primitive headgear (J. H. S. iv. 294).

264. **ἔχον**, "clasped" the cap, surrounded it.

265. From this passage came the tradition in pictorial art by which Odysseus always wore the close-fitting cap called *πιλίον*, or *πῖλος*.

266. **Ἐλεών** in Boiotia is mentioned in B 500. Ptolemy of Askalon read Ἐλεῶνος, a town in Thessaly, distinct from the Boiotian; but this is probably a mere figment, invented in order that the Amyntor here named might be identified with the father of Phoinix, I 447, where see the note. Autolykos was the maternal grandfather of Odysseus, see λ 85, τ 395; he was an arch-thief, *ἀνθρώπους ἐκέκαστο κλεπτοσύνῃ θ' ὅρκῳ τε.* Hence in the later legends he was made the son of Hermes.

267. **ἀντιτορήσας**, so *Hymn. Merc.* 178, *μέγαν δόμον ἀντιτορήσων.* The force of the preposition is not clear, and Döderlein (*Gloss.* § 672) is perhaps right in reading *ἀντετορήσας*, from the reduplicated aor. *ἀν- τετορῆσαι*. The real form will then have been forgotten at the time of the composition of the hymn.

268. **Σκάνδειαν**, acc. of the *terminus ad quem*, cf. 195 *κεκλήατο βουλήν.* Ar. read Σκάνδειάνδ', as H 79 *σῶμα δὲ οἴκαδ' ἐμὸν δόμεναι πάλιν*, ο 367 Σάμηνδε *δόσαν.*

269. For Molos, the brother of Idomeneus, cf. N 249.

273. It is doubtful if we should read **κατ' αὐτόθι** as one word or as two. The preposition in tmesis rarely stands after its verb: see however B 699. In Φ 201, φ 90 *κατ' αὐτόθι λεῖπεν, λιπόντε*, where the verb follows, it seems most natural to take it with *κατά*. Herodianus held that even if *κατά* belonged to the verb it could not here suffer anastrophe, because of the intervention of the word *δέ*.

275. There is a curious variant here, attributed to one Zopyros, a naturalist, **πελλόν** (gray) for Παλλάς.

278-80. Cf. E 115-7 and ν 300-1. **κινύμενος**, apparently "no movement of mine escapes thee." But this is hardly a Homeric view of the gods, whose omniscience does not extend to details unless their attention is called.

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δὸς δὲ πάλιν ἐπὶ νῆας ἐυκλεῖας ἀφικέσθαι,
ῥέξαντας μέγα ἔργον, ὅ κε Τρώεσσι μελήσει."
δεύτερος αὖτ' ἠρᾶτο βοὴν ἀγαθὸς Διομήδης·
" κέκλυθι νῦν καὶ ἐμεῖο, Διὸς τέκος, ἀτρυτώνη·
σπεῖό μοι, ὡς ὅτε πατρὶ ἅμ' ἕσπεο Τυδέι δίῳ
ἐς Θήβας, ὅτε τε πρὸ Ἀχαιῶν ἄγγελος ᾔειν.
τοὺς δ' ἄρ' ἐπ' Ἀσωπῷ λίπε χαλκοχίτωνας Ἀχαιούς,
αὐτὰρ ὁ μειλίχιον μῦθον φέρε Καδμείοισιν
κεῖσ'· ἀτὰρ ἂψ ἀπιὼν μάλα μέρμερα μήσατο ἔργα
σὺν σοί, δῖα θεά, ὅτε οἱ πρόφρασσα παρέστης.
ὣς νῦν μοι ἐθέλουσα παρίσταο καί με φύλασσε·
σοὶ δ' αὖ ἐγὼ ῥέξω βοῦν ἦνιν εὐρυμέτωπον,
ἀδμήτην, ἣν οὔ πω ὑπὸ ζυγὸν ἤγαγεν ἀνήρ·
τήν τοι ἐγὼ ῥέξω χρυσὸν κέρασιν περιχεύας."
ὣς ἔφαν εὐχόμενοι, τῶν δ' ἔκλυε Παλλὰς Ἀθήνη.
οἱ δ' ἐπεὶ ἠρήσαντο Διὸς κούρῃ μεγάλοιο,
βάν ῥ' ἴμεν ὥς τε λέοντε δύω διὰ νύκτα μέλαιναν,
ἂμ φόνον, ἂν νέκυας, διά τ' ἔντεα καὶ μέλαν αἷμα.
οὐδὲ μὲν οὐδὲ Τρῶας ἀγήνορας εἴασ' Ἕκτωρ
εὕδειν, ἀλλ' ἅμυδις κικλήσκετο πάντας ἀρίστους,
ὅσσοι ἔσαν Τρώων ἡγήτορες ἠδὲ μέδοντες·
τοὺς ὅ γε συγκαλέσας πυκινὴν ἠρτύνετο βουλήν·
" τίς κέν μοι τόδε ἔργον ὑποσχόμενος τελέσειεν
δώρῳ ἔπι μεγάλῳ; μισθὸς δέ οἱ ἄρκιος ἔσται·
δώσω γὰρ δίφρον τε δύω τ' ἐριαύχενας ἵππους,

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281. **ἐυκλεῖας**, for *ἐυκλεέας*, is of course not an epithet of *νῆας*, but part of the predicate. The last syllable is lengthened by the ictus.

285. **σπεῖο**, a form which Curtius (*Vb.* ii. 47) gives up as indefensible, and only created by false analogy; only *σπέο* can be right. It is however possible that we may have here a bold case of lengthening by the ictus. **ὅτε** here, as elsewhere in the phrase *ὡς ὅτε*, originally was an indefinite adverb, "on a time," "at some time." The usual method of explaining *ὡς ὅτε* as involving an ellipse would land us here in the absurd tautology "accompany me as thou didst accompany when thou didst accompany my father." For this famous expedition of Tydeus see Δ 396, Ε 803, etc.

289. **μέρμερα ἔργα**, the slaying of the men in ambush, Δ 396. The emphatic position of the quite insignificant **κεῖσ'** produces a curious weakness in the effect of the line.

291. **παρίσταο**, so Ar., Zen., and *αἱ πλείους*, as *μάρναο* Ο 475; MSS. *παρίστασο*, which is more usual. H. G. § 5. Zenod. also read *πόρε κῦδος* for *με φύλασσε*.

292-4 = γ 382-4, to which place only they probably belonged originally. The tools for gilding the horns of the sacrifice are there described (432-438). See Helbig, H. E. p. 181, who points out that the process probably consisted in beating gold into thin leaves and laying these round the horns—not in anything like casting the gold. Cf. also ζ 232.

299. **εἴασ'**, so the best MSS.: the majority give *εἴασεν*, but the α is always long in this form. Nauck. conj. *εἶαεν*, which is possible; Christ *ἔασεν ἀγήνορας Ἕκτωρ*, which is not, on account of the rhythm.

304. **ἄρκιος**, assured: see on Β 393,

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οἵ κεν ἄριστοι ἔωσι θοῇς ἐπὶ νηυσὶν Ἀχαιῶν,
ὅς τίς κε τλαίη, οἷ τ' αὐτῷ κῦδος ἄροιτο,
νηῶν ὠκυπόρων σχεδὸν ἐλθέμεν ἔκ τε πυθέσθαι,
ἠὲ φυλάσσονται νῆες θοαὶ ὡς τὸ πάρος περ,
ἢ ἤδη χείρεσσιν ὑφ' ἡμετέρῃσι δαμέντες
φύξιν βουλεύουσι μετὰ σφίσιν, οὐδ' ἐθέλουσιν
νύκτα φυλασσέμεναι, καμάτῳ ἀδηκότες αἰνῷ."
ὣς ἔφαθ', οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ.
ἦν δέ τις ἐν Τρώεσσι Δόλων Εὐμήδεος υἱὸς
κήρυκος θείοιο, πολύχρυσος πολύχαλκος·
ὃς δή τοι εἶδος μὲν ἔην κακός, ἀλλὰ ποδώκης·
αὐτὰρ ὁ μοῦνος ἔην μετὰ πέντε κασιγνήτῃσιν.
ὅς ῥα τότε Τρωσίν τε καὶ Ἕκτορι μῦθον ἔειπεν·
"Ἕκτορ, ἔμ' ὀτρύνει κραδίη καὶ θυμὸς ἀγήνωρ
νηῶν ὠκυπόρων σχεδὸν ἐλθέμεν ἔκ τε πυθέσθαι.
ἀλλ' ἄγε μοι τὸ σκῆπτρον ἀνάσχεο, καί μοι ὄμοσσον
ἦ μὲν τοὺς ἵππους τε καὶ ἅρματα ποικίλα χαλκῷ
δωσέμεν, οἳ φορέουσιν ἀμύμονα Πηλεΐωνα.
σοὶ δ' ἐγὼ οὐχ ἅλιος σκοπὸς ἔσσομαι οὐδ' ἀπὸ δόξης·
τόφρα γὰρ ἐς στρατὸν εἶμι διαμπερές, ὄφρ' ἂν ἵκωμαι
νῆ' Ἀγαμεμνονέην, ὅθι που μέλλουσιν ἄριστοι
βουλὰς βουλεύειν, ἢ φευγέμεν ἠὲ μάχεσθαι."
ὣς φάθ', ὁ δ' ἐν χερσὶ σκῆπτρον λάβε καί οἱ ὄμοσσεν·
"ἴστω νῦν Ζεὺς αὐτός, ἐρίγδουπος πόσις Ἥρης,
μὴ μὲν τοῖς ἵπποισιν ἀνὴρ ἐποχήσεται ἄλλος
Τρώων, ἀλλὰ σέ φημι διαμπερὲς ἀγλαϊεῖσθαι."

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and cf. *σ* 358. It is equally possible however to understand the word here to mean "sufficient," "ample"; and in this way the later imitative Epic poets seem to have taken it.

306. **ἄριστοι ἔωσι,** so Ar. followed by only two or three inferior MSS.: *caet.* *ἀριστεύωσι.* Zenod. read *αὐτοὺς οἳ φορέουσιν ἀμύμονα Πηλείωνα,* Aristoph. *καλοὺς οἳ φορ. ἀμ.* Π.; see 323.

307. **οἷ τ' αὐτῷ κῦδος ἄροιτο** is of course parenthetical.

311. **φύξιν,** a word peculiar to this book; see 398, 447.

312. **νύκτα** as a temporal accus. only occurs in H. in this book of the Iliad (188, 399) and in the Odyssey. **ἀδηκότες,** cf. 98.

314. For this introduction of a new character cf. E 9. **κήρυκος θείοιο,** as holding a sacred office, *v.* A 334, Δ 192.

317. **μοῦνος,** an only son. Zenod. read **κασιγνήτοισιν,** understanding it to mean the only *survivor* among five brethren.

321. Cf. H 412. Dolon offers to Hector the staff which he is holding as the speaker "in possession of the house." See 328. Thus **τό** mean "this," not "thine."

324. **ἅλιος σκοπός,** the phrase *ἀλαοσκοπίην* (or *ἀλαὸς σκοπίην*) *ἔχειν* (see 515), suggests that *ἀλαός* may be the right reading here. **ἀπὸ δόξης,** far from what you expect. The phrase recurs only in λ 344. Cf. *ἀπὸ γνώμης, θυμοῦ* (A 562), etc.

330. This line seems almost like an

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ὣς φάτο καί ῥ' ἐπίορκον ἐπώμοσε, τὸν δ' ὀρόθυνεν.
αὐτίκα δ' ἀμφ' ὤμοισιν ἐβάλλετο καμπύλα τόξα,
ἕσσατο δ' ἔκτοσθεν ῥινὸν πολιοῖο λύκοιο,
κρατὶ δ' ἐπὶ κτιδέην κυνέην, ἕλε δ' ὀξὺν ἄκοντα,
βῆ δ' ἰέναι προτὶ νῆας ἀπὸ στρατοῦ· οὐδ' ἄρ' ἔμελλεν
ἐλθὼν ἐκ νηῶν ἂψ Ἕκτορι μῦθον ἀποίσειν.
ἀλλ' ὅτε δή ῥ' ἵππων τε καὶ ἀνδρῶν κάλλιφ' ὅμιλον,
βῆ ῥ' ἀν' ὁδὸν μεμαώς· τὸν δὲ φράσατο προσιόντα
διογενὴς Ὀδυσεύς, Διομήδεα δὲ προσέειπεν·
" οὗτός τις, Διόμηδες, ἀπὸ στρατοῦ ἔρχεται ἀνήρ,
οὐκ οἶδ', ἢ νήεσσιν ἐπίσκοπος ἡμετέρῃσιν,
ἦ τινὰ συλήσων νεκύων κατατεθνηώτων.
ἀλλ' ἐῶμέν μιν πρῶτα παρεξελθεῖν πεδίοιο
τυτθόν· ἔπειτα δέ κ' αὐτὸν ἐπαΐξαντες ἕλοιμεν
καρπαλίμως· εἰ δ' ἄμμε παραφθαίῃσι πόδεσσιν,
αἰεί μιν ἐπὶ νῆας ἀπὸ στρατόφι προτιειλεῖν
ἔγχει ἐπαΐσσων, μή πως προτὶ ἄστυ ἀλύξῃ."
ὣς ἄρα φωνήσαντε παρὲξ ὁδοῦ ἐν νεκύεσσιν
κλινθήτην· ὁ δ' ἄρ' ὦκα παρέδραμεν ἀφραδίῃσιν.
ἀλλ' ὅτε δή ῥ' ἀπέην, ὅσσον τ' ἐπὶ οὖρα πέλονται

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intentional irony, in view of Hector's coming fate. For the construction of **μή** with the indic. in an oath cf. O 41, *ἴστω νῦν . . . μὴ δι' ἐμὴν ἰότητα* Ποσειδάων *ἐνοσίχθων πημαίνει* Τρῶας. H. G. § 358.

332. **ἐπώμοσε**, so Ar., AD: most MSS. *ἀπώμοσε*. The *ἐπι-* seems to mean "added a false oath" to his previous asseveration.

335. The **κτίς** or **ἰκτίς** appears to have been an animal of the class of stoats or martens. Cf. on 258.

338. Aristarchos noted that elsewhere in the Iliad *ὅμιλος* means only "the battle throng," the sense of "assembly" being peculiar to the Odyssey.

341. **οὗτός τις**, so Ar. and *al πλείους*, MSS. *τοι*.

342. **ἐπίσκοπος**, cf. 38.

344. **παρεξελθεῖν πεδίοιο**, "to pass by us out into the plain." On account of the scansion Christ proposes *ἀλλά ϝ' ἐῶμεν*.

346. **παραφθαίῃσι**, a strange form, possibly a sham archaism (so Curtius, *Vb.* 158); the *αι* points to an opt. form, the *-σι* to a subj. It looks as though the poet thought that the *-σι*, which is so often found in the subj., was an arbitrary affix which might be appended also to the opt. La Roche and others write *-φθήῃσι*, without MS. authority, except that A gives *-φθαίῃσι*. J. Schmidt takes this as a subj. of a lost present **φθαίω* for *φθάνω*; while Christ sees in the *-ι-* another instance of the subjunctive stem in *-ja-*, for which see H 72, 340. It may be noticed that in 368 the two best MSS., AD, read *φθαίῃ*, though the subj. is not in place there.

349. **φωνήσαντε** is curious, as Odysseus only has spoken. Didymos compares the similar instance Φ 298 *ὣς εἰπόντε* after a speech from one only. There seems to be a sort of attraction to the number of the principal verb. There was a variant in the editions "of Aristophanes and others," *ὣς ἔφατ', οὐδ' ἀπίθησε βοὴν ἀγαθὸς Διομήδης· | ἐλθόντες δ' ἑκάτερθε παρὲξ ὁδοῦ κ.τ.λ.*

351. This phrase must be compared with θ 124, *ὅσσον τ' ἐν νειῷ οὖρον πέλει ἡμιόνοιιν, τόσσον ὑπεκπροθέων κ.τ.λ.* An ingenious explanation is given by Mr. Ridgeway in J. H. S. vol. vi. He shews

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ἡμιόνων, αἱ γάρ τε βοῶν προφερέστεραί εἰσιν
ἑλκέμεναι νειοῖο βαθείης πηκτὸν ἄροτρον,
τὼ μὲν ἐπεδραμέτην, ὁ δ' ἄρ' ἔστη δοῦπον ἀκούσας·
ἔλπετο γὰρ κατὰ θυμὸν ἀποστρέψοντας ἑταίρους
ἐκ Τρώων ἰέναι, πάλιν Ἕκτορος ὀτρύναντος.
ἀλλ' ὅτε δή ῥ' ἄπεσαν δουρηνεκὲς ἢ καὶ ἔλασσον,
γνῶ ῥ' ἄνδρας δηίους, λαιψηρὰ δὲ γούνατ' ἐνώμα
φευγέμεναι· τοὶ δ' αἶψα διώκειν ὁρμήθησαν.
ὡς δ' ὅτε καρχαρόδοντε δύω κύνε εἰδότε θήρης
ἢ κεμάδ' ἠὲ λαγωὸν ἐπείγετον ἐμμενὲς αἰεὶ
χῶρον ἀν' ὑλήενθ', ὁ δέ τε προθέῃσι μεμηκώς,
ὣς τὸν Τυδείδης ἠδ' ὁ πτολίπορθος Ὀδυσσεὺς

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that the length of a furrow was commonly a fixed and recognized standard of length, as with us it is the *furlong* (furrow-long); it probably formed the length of each man's share in the common field. Now the unit of area was a day's work of plough (γύης), as the German *Morgen* and Gallic *journel*, "a day's work," denote the patches in the common fields. If mules ploughed more swiftly than oxen, but with the same length of furrow, then in a day's work they would plough a wider piece of land. The *width* which they would thus cover (πλέθρον) is expressed by the distance between the οὖρα or side limits (whilst τέλσον = end-limit, "headland"); and the οὖρον of mules will form an absolute standard of distance, as we see that it does in θ 124. We may also compare Ψ 431 δίσκου οὖρα, 523 δίσκουρα. οὖρα is generally considered a heteroclite plur. of οὖρος = ὅρος, but so far as the Homeric evidence goes the old form of the singular may have been οὖρον, as Mr. Ridgeway remarks. **ἐπί** goes with ὅσσον: the accent, according to the rule, is not thrown back, because τε intervenes. Cf. B 616 and note.

353. **νειοῖο** gen. of movement within a space, like πεδίοιο, etc. **πηκτόν**, acc. to Hesiod, *Opp.* 433, means the plough made of several parts, opposed to the αὐτόγυον where the body was composed of a single suitably shaped piece of wood. Hesiod advises that one of each sort should be kept in case of accident.

355. **ἔλπετο** does not in itself imply that Dolon *hoped* that he was to be fetched back; though this is probably meant, from the whole description of his cowardly nature. ἔλπομαι is often simply "to expect," "fancy," even of things which are dreaded; *e.g.* Π 281.

356. But for the rhythm it would be more natural to join ἰέναι with πάλιν. And so Nikanor takes it. But the division of the line into two equal halves is hardly tolerable.

357. **δουρηνεκές**, as we talk of a spear "carrying" a certain distance (ἁπ. λεγ.).

361. **ἐπείγετον** would seem from the following προθέῃσι to be meant for a subjunctive. If so, it is a false archaism, as the subj. with a short vowel is only found in non-thematic tenses: H. G. § 82, *n*, and Curtius, *Vb.* ii. 73. But as both indic. and subj. are used in similes, it does not seem necessary here to assume that both verbs are in the same mood. The rule is however for the subjunctive to come first, and the indicative to follow after the δέ τε.

362. **ὑλήενθ' ὁ δέ τε**, ὁ "τέ" σύνδεσμος οὐκ ἦν ἐν τοῖς Ἀριστάρχου, Did. It is not certain what τὰ Ἀριστάρχου means; it cannot be the editions, which are always called αἱ Ἀριστ.: probably therefore it means the ὑπομνήματα, which were regarded as of inferior authority. In some of these Ar. must then have read ὑλήεντα, ὁ δέ, which is not improbably better, as the hiatus may have been removed by conjecture. Still the addition of a clause to a simile by δέ τε is so habitual that it is better to retain the MS. reading. Paech's conjecture (approved by Curtius) ὑλήεντα, ὅ τε, though it would fully explain the subjunctive, is not quite like Homer; N 62, ρ 518, which he quotes, are not in point, as the relatives there refer to the main subject of the simile, not to a subordinate action, as here.

363. The use of the article **ὁ** is not

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λαοῦ ἀποτμήξαντε διώκετον ἐμμενὲς αἰεί.
ἀλλ' ὅτε δὴ τάχ' ἔμελλε μιγήσεσθαι φυλάκεσσιν
φεύγων ἐς νῆας, τότε δὴ μένος ἔμβαλ' Ἀθήνη
Τυδεΐδῃ, ἵνα μή τις Ἀχαιῶν χαλκοχιτώνων
φθαίη ἐπευξάμενος βαλέειν, ὁ δὲ δεύτερος ἔλθοι.
δουρὶ δ' ἐπαΐσσων προσέφη κρατερὸς Διομήδης·
" ἠὲ μέν', ἠέ σε δουρὶ κιχήσομαι, οὐδέ σέ φημι
δηρὸν ἐμῆς ἀπὸ χειρὸς ἀλύξειν αἰπὺν ὄλεθρον."
ἦ ῥα καὶ ἔγχος ἀφῆκεν, ἑκὼν δ' ἡμάρτανε φωτός.
δεξιτερὸν δ' ὑπὲρ ὦμον ἐΰξου δουρὸς ἀκωκὴ
ἐν γαίῃ ἐπάγη· ὁ δ' ἄρ' ἔστη τάρβησέν τε
βαμβαίνων, ἄραβος δὲ διὰ στόμα γίγνετ' ὀδόντων,
χλωρὸς ὑπαὶ δείους. τὼ δ' ἀσθμαίνοντε κιχήτην,
χειρῶν δ' ἁψάσθην· ὁ δὲ δακρύσας ἔπος ηὔδα·
" ζωγρεῖτ', αὐτὰρ ἐγὼν ἐμὲ λύσομαι· ἔστι γὰρ ἔνδον
χαλκός τε χρυσός τε πολύκμητός τε σίδηρος·
τῶν κ' ὔμμιν χαρίσαιτο πατὴρ ἀπερείσι' ἄποινα,
εἴ κεν ἐμὲ ζωὸν πεπύθοιτ' ἐπὶ νηυσὶν Ἀχαιῶν."
τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
" θάρσει, μηδέ τί τοι θάνατος καταθύμιος ἔστω·
ἀλλ' ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον·
πῇ δὴ οὕτως ἐπὶ νῆας ἀπὸ στρατοῦ ἔρχεαι οἶος
νύκτα δι' ὀρφναίην, ὅτε θ' εὕδουσι βροτοὶ ἄλλοι;
ἤ τινα συλήσων νεκύων κατατεθνηώτων;
ἦ σ' Ἕκτωρ προέηκε διασκοπιᾶσθαι ἕκαστα
νῆας ἔπι γλαφυράς; ἦ σ' αὐτὸν θυμὸς ἀνῆκεν;"

Homeric; but cf. B 278. It is easy enough to read **ἠδέ** for ἠδ' ὁ, but it is doubtful if, in this book, the change should be made.

364. **διώκετον**: on this form of the 3d pers. dual in a historical tense see H. G. 5 *ad fin.*; Curtius, *Vb.* i. 75. The only other instances are N 346, Σ 583; cf. N 301.

365. **μιγήσεσθαι**, the only instance of the 2d future pass. in Homer.

368. For **δεύτερος** = too late, cf. X 207, where the phrase is far more suitable: there Achilles is chasing Hector in sight of all the Greeks: here, in the night, away from the camp, there is little fear of Diomedes being anticipated.

375. **βαμβαίνων**, either "staggering" from βα-ν (βαίνω) like παμφαίνω from φαν; or "stammering," uttering inarticulate sounds, an onomatopoetic word like βάρβαρος, *balbus*. Both interpretations were recognized in antiquity, and there is no ground but the taste of the individual for deciding between them. In late Greek the word is used to mean "stammering" only; *e.g.* Bion, *Id.* 4, 9, βαμβαίνει μοι γλῶσσα. **ἄραβος . . . ὀδόντων** is parenthetical.

378-81. See Z 48-50.

383. **καταθύμιος**, "present to thy spirit," as P 201; cf. Ω 152, *μηδέ τί οἱ θάνατος μελέτω φρεσίν.*

384. This is an Odyssean line (forty-five times), recurring twice again in this book, and twice in Ω, but not elsewhere in the Iliad.

387 was athetized here by Ar.

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τὸν δ' ἠμείβετ' ἔπειτα Δόλων, ὑπὸ δ' ἔτρεμε γυῖα·
"πολλῇσίν μ' ἄτῃσι παρὲκ νόον ἤγαγεν Ἕκτωρ,
ὅς μοι Πηλεΐωνος ἀγαυοῦ μώνυχας ἵππους
δωσέμεναι κατένευσε καὶ ἅρματα ποικίλα χαλκῷ,
ἠνώγει δέ μ' ἰόντα θοὴν διὰ νύκτα μέλαιναν
ἀνδρῶν δυσμενέων σχεδὸν ἐλθέμεν ἔκ τε πυθέσθαι,
ἠὲ φυλάσσονται νῆες θοαί, ὡς τὸ πάρος περ,
ἢ ἤδη χείρεσσιν ὑφ' ἡμετέρῃσι δαμέντες
φύξιν βουλεύοιτε μετὰ σφίσιν, οὐδ' ἐθέλοιτε
νύκτα φυλασσέμεναι, καμάτῳ ἀδηκότες αἰνῷ."
τὸν δ' ἐπιμειδήσας προσέφη πολύμητις Ὀδυσσεύς·

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391. **ἄτῃσιν** is so far peculiar here that it is used of "blinding," deception, of a purely human origin; *ἄτας ἔφη τὰς ἐπὶ κακῷ ὑποσχέσεις*, Schol. B. In every other instance it conveys the idea of some divine or mysterious blindness. For **ἤγαγεν** Aristoph. read *ἤπαφεν*.

394. **θοήν** as an epithet of night is not very easy to explain. To an inhabitant of a northern climate the twilight of the south of Europe seems *comparatively* short; but we can hardly suppose, as some have done, that the Aryan immigration, if it came from the North, was sufficiently rapid to allow of such a contrast being felt: nor should we *a priori* have supposed that even in Greece darkness was felt as *absolutely* swift, either in approach or in duration. Nitzsch refers it to the sense "sharp," and understands "the keen night air."

398. **βουλεύοιτε . . . ἐθέλοιτε** ACDH, **βουλεύουσι . . . ἐθέλουσι** GLMori, C (*man. sec.*) and A as a variant. *καὶ γραπτέον οὕτως* (*sc.* -ουσι) *καὶ ἀθετητέον τοὺς τρεῖς στίχους* (397-9) *εἴ τι χρὴ πιστεύειν Ἀμμωνίῳ τῷ διαδεξαμένῳ τὴν σχολὴν* (the successor of Aristarchos in the School at Alexandria) . . . *καὶ παρὰ Ἀριστοφάνει δὲ ἠθετοῦντο*, Didymos. *ὅτι οὕτως γραπτέον "βουλεύουσι" καὶ "ἐθέλουσι." τὸ γὰρ "σφίσιν" ἐν τῷ περὶ τινῶν ἐστι λόγῳ* (*sc.* belongs to the third person), *ἀντὶ τοῦ αὐτοῖς, ᾧ ἀκόλουθα δεῖ εἶναι τὰ ῥήματα*, Ariston. Other later scholia quote statements that that there was no explanation to be found in the *ὑπομνήματα* of Ar. of the obelos which he put against these lines. Ammonios is further stated to have said that Aristarchos first marked the lines with *στιγμαί*—apparently a sign of hesitation—and afterwards obelized them. The question is an important one not only from the light which it throws on the tradition of the Aristarchean school, but from its bearing on the whole problem of the use of the prononimal stem *sva* for other persons than the third. For a full discussion reference must be made to Brugman's *Ein Problem der Homerischen Textkritik.* The following facts seem certain in spite of the doubt as to Ar.'s final opinion:—(1) That tradition, exemplified in the practice of Apoll. Rhod. and others, held that the derivatives of the stem *sva* were not restricted to the 3d person. (2) That Aristarchos strongly held that they were. (3) That in this passage the *κοινή*, represented by our best MSS., read *βουλεύοιτε, ἐθέλοιτε*. (4) That Ar. wished to read *βουλεύουσι, ἐθέλουσι*, but hesitated about making the change. The obvious inference is that the tradition in this case was so unanimous that he did not dare to alter the reading. Now, as Brugman has shewn that the use of *sva* for all persons is inherited from the oldest stage of the language, it is not impossible to retain the traditional reading here in spite of Ar., and understand *σφίσιν* as = *ὑμῖν*. But it must be remembered that elsewhere we have no instance of this use of the reflexive personal pronoun in Homer: in the oldest Epic language the "free" use of *sva* is confined to the possessive *ὅς*. It seems therefore that we have here a false archaism, the first instance of the extension to the personal pronoun of that use of *ὅς* which was an accepted—and genuine—note of antiquity.

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“ ἦ ῥά νύ τοι μεγάλων δώρων ἐπεμαίετο θυμός,
ἵππων Αἰακίδαο δαΐφρονος· οἱ δ’ ἀλεγεινοὶ
ἀνδράσι γε θνητοῖσι δαμήμεναι ἠδ’ ὀχέεσθαι,
ἄλλῳ γ’ ἢ Ἀχιλῆι, τὸν ἀθανάτη τέκε μήτηρ.
ἀλλ’ ἄγε μοι τόδε εἰπὲ καὶ ἀτρεκέως κατάλεξον·
ποῦ νῦν δεῦρο κιὼν λίπες Ἕκτορα ποιμένα λαῶν;
ποῦ δέ οἱ ἔντεα κεῖται ἀρήια, ποῦ δέ οἱ ἵπποι;
πῶς δαὶ τῶν ἄλλων Τρώων φυλακαί τε καὶ εὐναί;
ἅσσα τε μητιόωσι μετὰ σφίσιν, ἢ μεμάασιν
αὖθι μένειν παρὰ νηυσὶν ἀπόπροθεν, ἦε πόλινδε
ἂψ ἀναχωρήσουσιν, ἐπεὶ δαμάσαντό γ’ Ἀχαιούς.”
τὸν δ’ αὖτε προσέειπε Δόλων Εὐμήδεος υἱός·
“ τοιγὰρ ἐγώ τοι ταῦτα μάλ’ ἀτρεκέως καταλέξω.
Ἕκτωρ μὲν μετὰ τοῖσιν, ὅσοι βουληφόροι εἰσίν,
βουλὰς βουλεύει θείου παρὰ σήματι Ἴλου,
νόσφιν ἀπὸ φλοίσβου· φυλακὰς δ’ ἃς εἴρεαι, ἥρως,
οὔ τις κεκριμένη ῥύεται στρατὸν οὐδὲ φυλάσσει.
ὅσσαι μὲν Τρώων πυρὸς ἐσχάραι, οἷσιν ἀνάγκη,
οἵ δ’ ἐγρηγόρθασι φυλασσέμεναί τε κέλονται
ἀλλήλοις· ἀτὰρ αὖτε πολύκλητοι ἐπίκουροι
εὕδουσι· Τρωσὶν γὰρ ἐπιτραπέουσι φυλάσσειν·
οὐ γάρ σφιν παῖδες σχεδὸν εἵαται οὐδὲ γυναῖκες.”
τὸν δ’ ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·

408. **δαί**, Ar. with A and others: some give *δ’ αἰ*, which is perhaps preferable. There is no other case in H. of two articles coming together; but in this late book such a consideration is of less weight. **δαί** is also unknown to H. except in the two equally late passages, α 225, ω 299. The latter instance is very similar to the present, as *δαί* there, as here, only adds another question to those already asked, and thus loses the tone of surprise which it possesses in Attic. Nauck would read *δ’ αὖ*, which is certainly more natural.

409-411 were athetized by Ar. as wrongly introduced from 208-210; his chief argument being that while Dolon answers the other questions he takes no notice of this. **ἅσσα** also makes a very awkward change from the direct to the dependent question.

415. For Ilos see Υ 232, and for his tomb Λ 166, 372, Ω 349. It is useless to attempt to define its position beyond noting that it was somewhere in the middle of the plain (*μέσσον κὰπ πεδίον*).

416. **φυλακάς**, the antecedent attracted to the relative—a very rare use in H. Cf. Vergil's “Urbem quam statuo vestra est.” The other instances are enumerated in H. G. § 271.

418. **ἐσχάραι**, elsewhere an Odyssean word. It is in H. a synonym of *ἑστία*, and seems here to mean “hearths” in the sense of “families”; the whole clause *ὅσσαι . . . ἐσχάραι* is thus precisely identical with the phrase *ἐφέστιοι ὅσσοι ἔασι* in Β 125. The use of *ἐσχάρα* does not encourage us to understand it of watch-fires. It may possibly allude to a primitive way of raising an army by a levy of a man from every “hearth”; so that in counting the numbers *ἐσχάραι* would be equivalent to “soldiers,” and thus be *κατὰ σύνεσιν* the antecedent to *οἷσιν*. The *θ* in **ἐγρηγόρθασι** is anomalous. In the only other forms of this perf. *ἐγρήγορθε* and *ἐγρήγορθαι* it is part of the termination.

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« πῶς γὰρ νῦν, Τρώεσσι μεμιγμένοι ἱπποδάμοισιν
εὕδουσ' ἦ ἀπάνευθε; δίειπέ μοι, ὄφρα δαείω.»
τὸν δ' ἠμείβετ' ἔπειτα Δόλων Εὐμήδεος υἱός·
« τοιγὰρ ἐγὼ καὶ ταῦτα μάλ' ἀτρεκέως καταλέξω.
πρὸς μὲν ἁλὸς Κᾶρες καὶ Παίονες ἀγκυλότοξοι
καὶ Λέλεγες καὶ Καύκωνες δῖοί τε Πελασγοί,
πρὸς Θύμβρης δ' ἔλαχον Λύκιοι Μυσοί τ' ἀγέρωχοι
καὶ Φρύγες ἱππόδαμοι καὶ Μῄονες ἱπποκορυσταί.
ἀλλὰ τί ἦ ἐμὲ ταῦτα διεξερέεσθε ἕκαστα;
εἰ γὰρ δὴ μέματον Τρώων καταδῦναι ὅμιλον,
Θρήικες οἵδ' ἀπάνευθε νεήλυδες, ἔσχατοι ἄλλων,
ἐν δέ σφιν Ῥῆσος βασιλεύς, πάις Ἠιονῆος·
τοῦ δὴ καλλίστους ἵππους ἴδον ἠδὲ μεγίστους·
λευκότεροι χιόνος, θείειν δ' ἀνέμοισιν ὁμοῖοι.
ἅρμα δέ οἱ χρυσῷ τε καὶ ἀργύρῳ εὖ ἤσκηται·
τεύχεα δὲ χρύσεια πελώρια, θαῦμα ἰδέσθαι,
ἤλυθ' ἔχων· τὰ μὲν οὔ τι καταθνητοῖσιν ἔοικεν
ἄνδρεσσιν φορέειν, ἀλλ' ἀθανάτοισι θεοῖσιν.
ἀλλ' ἐμὲ μὲν νῦν νηυσὶ πελάσσετον ὠκυπόροισιν,
ἠέ με δήσαντες λίπετ' αὐτόθι νηλέι δεσμῷ,
ὄφρα κεν ἔλθητον καὶ πειρηθῆτον ἐμεῖο,
ἠὲ κατ' αἶσαν ἔειπον ἐν ὑμῖν ἦε καὶ οὐκί.»
τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη κρατερὸς Διομήδης·
« μὴ δή μοι φύξιν γε, Δόλων, ἐμβάλλεο θυμῷ,

428. This is a tolerably complete list of the races which, in the tradition known to us from post-Homeric times, formed the primitive population of the mainland of Greece and the coasts of Asia Minor. The Leleges and Kaukones do not occur in the Catalogue, but are named elsewhere in H., *e.g.* Τ 96, 329, as inhabitants of the countries bordering on the Troad. Thymbra, a well-known town on the Skamander, is not mentioned again in H.

435. According to Apollodoros, Rhesos was the son of the river Strymon and a Muse; which means no doubt that he was a local divinity, like Kinyras of Cyprus, who appears in Homer as a king and contemporary of Agamemnon. Possibly Ἠιονεύς may be the Strymon, which is not elsewhere mentioned in H.

437. **λευκότεροι**, probably a nominative of exclamation like 547: H. G. § 163.

439. **πελώρια**, "prodigious"; the epithet is applied even to heroes who are not in the first rank (*e.g.* Ε 842), and implies only the belief in the greater stature of the heroic age as compared with οἷοι νῦν βροτοί εἰσιν.

442. **πελάσσετον** may be a future used as a sort of imperative, "you are to take me"; Dolon assumes that his captors have undertaken to spare him. Others (Ameis, Fäsi, etc.) regard it as an imper. of the mixed aorist, with Curt. *Vb.* ii. 283; while Nauck conj. πελάσσατε (one MS. giving -σατον) which would probably be altered in order to avoid the hiatus, though this is quite allowable in the bucolic diaeresis.

447. Quite needless difficulties have been raised about the knowledge of Dolon's name which Diomedes and Odysseus possess here and in 478. An Epic poet is not a realist, like a modern novelist.

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ἐσθλά περ ἀγγελίας, ἐπεὶ ἵκεο χεῖρας ἐς ἁμάς.
εἰ μὲν γάρ κέ σε νῦν ἀπολύσομεν ἠὲ μεθῶμεν,
ἦ τε καὶ ὕστερον εἶσθα θοὰς ἐπὶ νῆας Ἀχαιῶν
ἠὲ διοπτεύσων ἢ ἐναντίβιον πολεμίξων·
εἰ δέ κ' ἐμῇς ὑπὸ χερσὶ δαμεὶς ἀπὸ θυμὸν ὀλέσσῃς,
οὐκέτ' ἔπειτα σὺ πῆμά ποτ' ἔσσεαι Ἀργείοισιν."
ἦ, καὶ ὁ μέν μιν ἔμελλε γενείου χειρὶ παχείῃ
ἁψάμενος λίσσεσθαι, ὁ δ' αὐχένα μέσσον ἔλασσεν
φασγάνῳ ἀΐξας, ἀπὸ δ' ἄμφω κέρσε τένοντε·
φθεγγομένου δ' ἄρα τοῦ γε κάρη κονίῃσιν ἐμίχθη.
τοῦ δ' ἀπὸ μὲν κτιδέην κυνέην κεφαλῆφιν ἕλοντο
καὶ λυκέην καὶ τόξα παλίντονα καὶ δόρυ μακρόν·
καὶ τά γ' Ἀθηναίῃ ληΐτιδι δῖος Ὀδυσσεὺς
ὑψόσ' ἀνέσχεθε χειρὶ καὶ εὐχόμενος ἔπος ηὔδα·
" χαῖρε, θεά, τοῖσδεσσι· σὲ γὰρ πρώτην ἐν Ὀλύμπῳ
πάντων ἀθανάτων ἐπιβωσόμεθ'· ἀλλὰ καὶ αὖτις
πέμψον ἐπὶ Θρῃκῶν ἀνδρῶν ἵππους τε καὶ εὐνάς."
ὣς ἄρ' ἐφώνησεν, καὶ ἀπὸ ἕθεν ὑψόσ' ἀείρας
θῆκεν ἀνὰ μυρίκην· δέελον δ' ἐπὶ σῆμά τ' ἔθηκεν,

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448. **ἁμάς,** "mine"? or "ours"? Cf. Z 414.

450. **ἦ τε** introduces the apodosis. On the form **εἶσθα** (also τ 69, υ 179) cf. Curt. *Vb.* i. 50.

455. For this treatment of a would-be suppliant cf. Agamemnon's conduct to Adrestos, Z 37-65, and the sons of Antimachos, Λ 130-147. The **τένοντε** are evidently the two strong bands of muscle which run up the back of the neck, the *ἰνίον* of E 73.

457. *λέγουσι γάρ τινες* (sc. that a head can continue to speak while being cut off) *ἐπαγόμενοι καὶ τὸν Ὅμηρον, ὡς διὰ τοῦτο ποιήσαντος* "**φθεγγομένη** *δ' ἄρα τοῦ γε κάρη,*" *ἀλλ' οὐ φθεγγομένου*, Aristotle, *de Part. Anim.* iii. 10. This curious variant is also preserved in one MS., though of course it is impossible, as *κάρη* is never fem. **φθεγγομένου** seems to mean "in the midst of his death-shriek," as in χ 329, where the line recurs, the victim is not speaking or attempting to speak. But in Π 508 *φθογγή* is used of a dying man's articulate words.

460. **ληΐτιδι,** only here; else *ἀγελείη*.

462. **τοῖσδεσσι** only here in Il., five times in Od. It is an obscure form. *τώνδεων* in Alkai. *fr.* 126 is perhaps only an imitation. Hinrichs (*Aeol.* 115) thinks that *-δεσσι* may come from * *δείς* = (ὁ) *δεῖνα* (?). Nauck conj. *τοῖσινδε*, but he ought then to explain the origin of the form before us.

463. **ἐπιβωσόμεθ',** so nearly all MSS. This form occurs twice in Od. (α 378, β 143), but in the sense "to call the gods to help," while here it must mean "call upon in thanksgiving." Ar. read *ἐπιδωσόμεθ'*, "*ἵν' ᾖ δώροις τιμήσομεν*," which is hardly possible. In X 254 *ἐπιδόσθαι* means to take the gods as witnesses, which does not suit this passage. Ribbeck has suggested *ἐπιβωσάμεθ'*, which certainly gives the best sense. The contraction *βωσ-* for *βοησ-* is common in Herodotos.

466. A very obscure line. **δέελον** does not occur again in Greek, except in the gloss of Hesych. *δέελος· δεσμός, ἅμμα.* The word looks like an older uncontracted form of *δῆλος* (which occurs only once in H., ν 333) for *δήελος*, cf. *εὐδείελος* β 167. But if it is an adj. agreeing with *σῆμα*, the position of *τε* is hardly to be explained. Christ and others join *δέ τε*, but for this there is no sufficient analogy. Bentley conj. *δέελον δέ τε σῆμ' ἐπέθηκεν*, but there is no reason why this should have been corrupted. Mr.

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συμμάρψας δόνακας μυρίκης τ' ἐριθηλέας ὄζους,
μὴ λάθοι αὖτις ἰόντε θοὴν διὰ νύκτα μέλαιναν.
τὼ δὲ βάτην προτέρω διά τ' ἔντεα καὶ μέλαν αἷμα,
αἶψα δ' ἐπὶ Θρῃκῶν ἀνδρῶν τέλος ἷξον ἰόντες.
οἱ δ' εὗδον καμάτῳ ἀδηκότες, ἔντεα δέ σφιν
καλὰ παρ' αὐτοῖσι χθονὶ κέκλιτο, εὖ κατὰ κόσμον,
τριστοιχί· παρὰ δέ σφιν ἑκάστῳ δίζυγες ἵπποι.
Ῥῆσος δ' ἐν μέσῳ εὗδε, παρ' αὐτῷ δ' ὠκέες ἵπποι
ἐξ ἐπιδιφριάδος πυμάτης ἱμᾶσι δέδεντο.
τὸν δ' Ὀδυσεὺς προπάροιθεν ἰδὼν Διομήδεϊ δεῖξεν·
"οὗτός τοι, Διόμηδες, ἀνήρ, οὗτοι δέ τοι ἵπποι,
οὓς νῶιν πίφαυσκε Δόλων, ὃν ἐπέφνομεν ἡμεῖς.
ἀλλ' ἄγε δὴ πρόφερε κρατερὸν μένος· οὐδέ τί σε χρὴ
ἑστάμεναι μέλεον σὺν τεύχεσιν, ἀλλὰ λύ' ἵππους·
ἠὲ σύ γ' ἄνδρας ἔναιρε, μελήσουσιν δ' ἐμοὶ ἵπποι."
ὣς φάτο, τῷ δ' ἔμπνευσε μένος γλαυκῶπις Ἀθήνη,
κτεῖνε δ' ἐπιστροφάδην· τῶν δὲ στόνος ὤρνυτ' ἀεικὴς
ἄορι θεινομένων, ἐρυθαίνετο δ' αἵματι γαῖα.
ὡς δὲ λέων μήλοισιν ἀσημάντοισιν ἐπελθών,
αἴγεσιν ἢ ὀίεσσι, κακὰ φρονέων ἐνορούσῃ,

Monro thinks we may read *σῆμα ἔθηκεν*, but the hiatus in this place is quite intolerable. Of the three cases which he cites, *ε* 135 is hardly in point, for there we should read *ἠδέ Ϝ' ἔφασκον θήσειν ἀθάνατον*. The other two are in *ω*, the latest part of all the Homeric poems: in *ω* 209 we might easily read *ἠδ' ἴαυον*, in 430 Bekker and Nauck read *ὦκ' ἀφικέσθαι*. It is therefore best to follow Hesychius, with Düntzer, and understand "he put up a bundle and a mark," a hendiadys for "a mark consisting in a bundle." It will stand for *δεϜ-ελος*: the lengthened form of the root *δε* is found in *δεύω*, cf. the fut. *δεήσει* (*v.* Curtius, *Et.* no. 264).

475. The **ἐπιδιφριάς** is not elsewhere mentioned. It is perhaps the name for the post which stood upright in the front of the ancient chariot, both Greek and Assyrian, and served partly as a support to the driver, partly, as I have shewn (J. H. S. v. 190), as the point of attachment of the *ζυγόδεσμον* (see Ω 274). **πυμάτης** may then mean "the bottom," the portion of the "post" to which horses would most naturally be tethered. Possibly however the *ἐπιδιφριάς* may mean no more than the breastwork of the *δίφρος*, the reins being tied as usual to the *ἄντυξ* which formed part of it. For **ἐξ** there is an old variant *ἕξ*.

476. (*ἡ διπλῆ*) *ὅτι καὶ ἐν Ἰλιάδι νῦν τὸ* **προπάροιθεν** *ἐπὶ χρόνου τέταχεν, πρόσθεν ἢ ἰδεῖν τὸν Διομήδη, οὐχ ὡς οἱ χωρίζοντες ἐν Ὀδυσσείᾳ μόνον, ἐν Ἰλιάδι δὲ τοπικῶς.* Ariston. This is one of the most interesting of the few recorded arguments of the Chorizontes which we possess. As a matter of fact there are other passages in the Iliad in which *προπάροιθε* is apparently used in a temporal, not a local sense: Λ 734, Χ 197.

478. **πίφαυσκε**: the long *ι* occurs only here *in thesi*.

479. **πρόφερε**, put forth; cf. *ἔριδα προφέρονται* Γ 7, and *ζ* 92.

480. **μέλεον**, idle, useless. Π 336. These two lines are closely paraphrased in the *Rhesos*, 622-3—

Διόμηδες, ἢ σὺ κτεῖνε Θρῄκιον λεών,
ἢ μοὶ πάρες γε σοὶ δὲ χρὴ πώλους μέλειν.

485. **ἀσημάντοισιν**, unguarded; compare *σημάντωρ* = shepherd, Ο 325.

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ὣς μὲν Θρήικας ἄνδρας ἐπῴχετο Τυδέος υἱός,
ὄφρα δυώδεκ' ἔπεφνεν· ἀτὰρ πολύμητις Ὀδυσσεύς,
ὅν τινα Τυδεΐδης ἄορι πλήξειε παραστάς,
τὸν δ' Ὀδυσεὺς μετόπισθε λαβὼν ποδὸς ἐξερύσασκεν,
τὰ φρονέων κατὰ θυμόν, ὅπως καλλίτριχες ἵπποι
ῥεῖα διέλθοιεν μηδὲ τρομεοίατο θυμῷ
νεκροῖς ἀμβαίνοντες· ἀήθεσσον γὰρ ἔτ' αὐτῶν.
ἀλλ' ὅτε δὴ βασιλῆα κιχήσατο Τυδέος υἱός,
τὸν τρισκαιδέκατον μελιηδέα θυμὸν ἀπηύρα
ἀσθμαίνοντα· κακὸν γὰρ ὄναρ κεφαλῆφιν ἐπέστη
[τὴν νύκτ' Οἰνεΐδαο πάις, διὰ μῆτιν Ἀθήνης.]
τόφρα δ' ἄρ' ὁ τλήμων Ὀδυσεὺς λύε μώνυχας ἵππους,
σὺν δ' ᾔειρεν ἱμᾶσι καὶ ἐξήλαυνεν ὁμίλου
τόξῳ ἐπιπλήσσων, ἐπεὶ οὐ μάστιγα φαεινὴν
ποικίλου ἐκ δίφροιο νοήσατο χερσὶν ἑλέσθαι.
ῥοίζησεν δ' ἄρα πιφαύσκων Διομήδεϊ δίῳ·

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487. **ἐπῴχετο**, attacked, used especially of a god, cf. Α 50, 383, Ω 759, etc., as we use "to visit," with almost the same connotation; cf. Ε 330, Ο 279, where, as here, heroes attack with a special inspiration of divine courage and strength. The word is not used anywhere of a merely human assault.

489. For the construction of this couplet cf. Β 188-9. Did. mentions a variant *πλήξασκε*.

493. For **ἀμβαίνοντες**, Cobet conj. *ἐμβαίνοντες* (M. C. p. 351), not without reason: cf. λὰξ *ἐν στήθεσι βάς* Ζ 65, etc. **ἀήθεσσον**, not only ἅπαξ λεγόμενον, but the only instance of a verb in *-εσjω* making *-εσσω* instead of *-εῳ* (Curt. *Vb.* i. 368). From the Schol. on Ε 231 it appears that there was a variant *αὐτόν* (sc. Ὀδυσῆα), but this use of the acc. is not defensible. *αὐτῶν* is quite ambiguous: it may mean either "they were not used to corpses," having only just reached the seat of war; or "they were not used to Odysseus and Diomedes" as charioteers, cf. Ε 231; or again it might mean "O. and D. had no experience of the horses." In any case the use of *αὐτῶν* in the weak sense, "them," is suspicious; Hoogvliet conj. *ἀήθεσσον γὰρ ἀυτῆς*.

496. The idea seems to be that Rhesos is breathing heavily under the influence of an ominous dream which has actually appeared to him, but fails to save him. But **κακὸν ὄναρ** was taken to mean in irony Diomedes, not an actual dream, by some rhapsode, who, in order to explain his idea, interpolated the next line. This was accordingly athetized by Ar. and omitted by Zen. and Aristophanes, with justice. The acc. **τὴν νύκτα** is wrong, for the sense required is not "all night through," but "in the night." It has been remarked also that Homer is true to nature in making those only appear in dreams who are known to the sleeper, which would not be the case here. **Οἰνεΐδης** is Tydeus, Ε 813.

499. **ᾔειρεν**, cf. Ο 680 *πίσυρας συναείρεται ἵππους* (vulg. *συναγείρεται*, but see Cobet, M. C. p. 326, and the scholion of Porphyrios there quoted), and the forms *παρήορος*, *ξυνωρίς*, etc., which prove the existence of *ἀείρω* = to join, though it is probably distinct from *ἀείρω* to raise. It would seem to be a by-form of *εἴρω*, and both must come from a root *σϝερ*, though *εἴρω* shews no trace of the *ϝ*. (The views of Curtius in *Et.*[5] no. 518, and *Vb.* i. 117, seem to be contradictory and unsatisfactory. Sittl's conj. *ap.* Christ, *σὺν δ' ἱμᾶσιν ἕ(ϝ)ειρεν*, does not account for the other forms.)

501. Odysseus, like another islander, Aias, never fights from a chariot, and hence, perhaps, forgets the whip.

502. **ῥοίζησεν**, cf. ι 315 *πολλῇ ῥοίζῳ*, and Π 361. **πιφαύσκων**, as a signal.

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αὐτὰρ ὁ μερμήριζε μένων, ὅ τι κύντατον ἔρδοι,
ἢ ὅ γε δίφρον ἑλών, ὅθι ποικίλα τεύχε' ἔκειτο,
ῥυμοῦ ἐξερύοι ἢ ἐκφέροι ὑψόσ' ἀείρας,
ἢ ἔτι τῶν πλεόνων Θρῃκῶν ἀπὸ θυμὸν ἕλοιτο.
εἷος ὁ ταῦθ' ὥρμαινε κατὰ φρένα, τόφρα δ' Ἀθήνη
ἐγγύθεν ἱσταμένη προσέφη Διομήδεα δῖον·
"νόστου δὴ μνῆσαι, μεγαθύμου Τυδέος υἱέ,
νῆας ἔπι γλαφυράς, μὴ καὶ πεφοβημένος ἔλθῃς,
μή πού τις καὶ Τρῶας ἐγείρῃσιν θεὸς ἄλλος."
ὣς φάθ', ὁ δὲ ξυνέηκε θεᾶς ὄπα φωνησάσης,
καρπαλίμως δ' ἵππων ἐπεβήσετο· κόψε δ' Ὀδυσσεὺς
τόξῳ, τοὶ δ' ἐπέτοντο θοὰς ἐπὶ νῆας Ἀχαιῶν.
οὐδ' ἀλαὸς σκοπιὴν εἶχ' ἀργυρότοξος Ἀπόλλων,
ὡς ἴδ' Ἀθηναίην μετὰ Τυδέος υἱὸν ἕπουσαν·
τῇ κοτέων Τρώων κατεδύσετο πουλὺν ὅμιλον,
ὦρσεν δὲ Θρῃκῶν βουληφόρον Ἱπποκόωντα,
Ῥήσου ἀνεψιὸν ἐσθλόν. ὁ δ' ἐξ ὕπνου ἀνορούσας,
ὡς ἴδε χῶρον ἐρῆμον, ὅθ' ἔστασαν ὠκέες ἵπποι,
ἄνδρας τ' ἀσπαίροντας ἐν ἀργαλέῃσι φονῇσιν,
ᾤμωξέν τ' ἄρ' ἔπειτα φίλον τ' ὀνόμηνεν ἑταῖρον.
Τρώων δὲ κλαγγή τε καὶ ἄσπετος ὦρτο κυδοιμὸς

504. **ἢ . . . ἢ . . . ἤ**, the (indirect) question is only double, not treble: the second ἤ being subordinate to the first, *i.e.* ἐξερύοι and ἐκφέροι are only two variations of the main alternative given by δίφρον ἑλών. For another instance of the lightness of the Homeric chariot see Θ 441, though there the wheels are possibly separated from the car, which cannot be the case here.

506. **τῶν** is an "article of contrast, more Thracians *instead*," Mr. Monro, cf. H. G. § 260.

510. **πεφοβημένος** "in full flight," in accordance with the usual Homeric use of the word. The second **μή** (511) *implies* fear, and is not so closely connected with νόστου μνῆσαι as the first μή, which is virtually final. Cf. H. G. 278 (*b*). The distinction is however only one of the closeness of the connexion of thought: the two uses are originally identical. In any case Naber's conj. ἦν που (as τ 83) is quite needless.

513. **ἵππων**, sc. chariot. Of the two alternatives in 505-6, the second is forbidden, and it is not necessary to say more fully that the first is taken. There is no need whatever to assume that the two ride on horseback; such a practice is known to Homer (O 679, ε 371), but is mentioned only in similes, and never attributed to any hero; the expressions in the following lines (527-8, 541) are those regularly used of riding in a chariot. Besides, the plural **ἵππων** would be very awkward if used of a single hero riding: it could only mean "one of the horses."

515. This line recurs in N 10, Ξ 135, θ 285. **ἀλαὸς σκοπιὴν** is the reading of A and Ar.: the rest of the MSS. give ἀλαοσκοπίην, Zen. read ἀλαὸν σκοπιήν. It must be admitted that the phrase is almost comically inappropriate here.

516. **μεθέπουσαν**, keeping in hand, managing, directing; a sense derived immediately from that of *handling*, which seems to be the original signification of ἕπειν in Greek (see on Z 321). The active does not seem ever to mean "accompany," which is the only use of the middle in H.; see *Journ. Phil.* xiv. 237.

521. For **φονῇσι**, "carnage," "gore," cf. O 633, and αἰνῇσιν νεκάδεσσι E 886.

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θυνόντων ἄμυδις· θηεῦντο δὲ μέρμερα ἔργα,
ὅσσ' ἄνδρες ῥέξαντες ἔβαν κοίλας ἐπὶ νῆας.
οἱ δ' ὅτε δή ῥ' ἵκανον, ὅθι σκοπὸν Ἕκτορος ἔκταν,
ἔνθ' Ὀδυσεὺς μὲν ἔρυξε διίφιλος ὠκέας ἵππους,
Τυδεΐδης δὲ χαμᾶζε θορὼν ἔναρα βροτόεντα
ἐν χείρεσσ' Ὀδυσῆι τίθει, ἐπεβήσετο δ' ἵππων.
μάστιξεν δ' ἵππους, τὼ δ' οὐκ ἀέκοντε πετέσθην
[νῆας ἔπι γλαφυράς· τῇ γὰρ φίλον ἔπλετο θυμῷ.]
Νέστωρ δὲ πρῶτος κτύπον ἄιε φώνησέν τε·
" ὦ φίλοι, Ἀργείων ἡγήτορες ἠδὲ μέδοντες,
ψεύσομαι ἦ ἔτυμον ἐρέω; κέλεται δέ με θυμός.
ἵππων μ' ὠκυπόδων ἀμφὶ κτύπος οὔατα βάλλει·
αἲ γὰρ δὴ Ὀδυσεύς τε καὶ ὁ κρατερὸς Διομήδης
ὧδ' ἄφαρ ἐκ Τρώων ἐλασαίατο μώνυχας ἵππους.
ἀλλ' αἰνῶς δείδοικα κατὰ φρένα, μή τι πάθωσιν
Ἀργείων οἱ ἄριστοι ὑπὸ Τρώων ὀρυμαγδοῦ."
οὔ πω πᾶν εἴρητο ἔπος, ὅτ' ἄρ' ἤλυθον αὐτοί.
καί ῥ' οἱ μὲν κατέβησαν ἐπὶ χθόνα, τοὶ δὲ χαρέντες
δεξιῇ ἠσπάζοντο ἔπεσσί τε μειλιχίοισιν.
πρῶτος δ' ἐξερέεινε Γερήνιος ἱππότα Νέστωρ·
" εἴπ' ἄγε μ', ὦ πολύαιν' Ὀδυσεῦ, μέγα κῦδος Ἀχαιῶν,
ὅππως τούσδ' ἵππους λάβετον· καταδύντες ὅμιλον
Τρώων; ἦ τίς σφωε πόρεν θεὸς ἀντιβολήσας;
αἰνῶς ἀκτίνεσσιν ἐοικότες ἠελίοιο.
αἰεὶ μὲν Τρώεσσ' ἐπιμίσγομαι, οὐδέ τί φημι
μιμνάζειν παρὰ νηυσί, γέρων περ ἐὼν πολεμιστής·
ἀλλ' οὔ πω τοίους ἵππους ἴδον οὐδὲ νόησα.
ἀλλά τιν' ὔμμ' ὀίω δόμεναι θεὸν ἀντιάσαντα·

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531. This line is omitted by the best MSS. (AC Townl.): it is a very inappropriate interpolation from Λ 520, for there is no reason why the Thracian horses should be pleased to go to the Greek camp.

534 = δ 140; Zen. omitted it here. Of course it means "shall I be wrong or right in what I am about to say?"

537. **ὧδε**, "hither." This sense of ὧδε in H. was denied by Ar. (see Lehrs, *Ar.* 70, 379), but is much more natural than the alternative, "thus" (as I hope). Cf. M 346. **ἐλασαίατο**, the middle is chiefly used of driving home *spoil* (Λ 674, 682, υ 51, δ 637). It thus adds a distinct idea to that which would be given by *ἐλάσειαν*.

538. **μετὰ φρεσὶ** and **ἄριστοι** were read by Ar. for the *κατὰ φρένα* and *οἱ ἄριστοι* of MSS.

540. For the phrase in this line cf. π 11, 351.

544. **πολύαινε**, see on I 673: and for **λάβετον** in the next line Θ 448. Zen. *λαβέτην*, and in 546 *σφῶι*, against the rule of Ar. that the orthotone form belongs only to the second person, as in 552.

547. The nom. **ἐοικότες** is interjectional, see 437 and H. G. § 163.

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ἀμφοτέρω γὰρ σφῶι φιλεῖ νεφεληγερέτα Ζεὺς
κούρη τ' αἰγιόχοιο Διός, γλαυκῶπις Ἀθήνη."
τὸν δ' ἀπαμειβόμενος προσέφη πολύμητις Ὀδυσσεύς·
"ὦ Νέστορ Νηληιάδη, μέγα κῦδος Ἀχαιῶν,
ῥεῖα θεός γ' ἐθέλων καὶ ἀμείνονας, ἠέ περ οἵδε,
ἵππους δωρήσαιτ', ἐπεὶ ἦ πολὺ φέρτεροί εἰσιν.
ἵπποι δ' οἵδε, γεραιέ, νεήλυδες, οὓς ἐρεείνεις,
Θρηίκιοι· τὸν δέ σφιν ἄνακτ' ἀγαθὸς Διομήδης
ἔκτανε, πὰρ δ' ἑτάρους δυοκαίδεκα πάντας ἀρίστους.
τὸν τρισκαιδέκατον σκοπὸν εἵλομεν ἐγγύθι νηῶν,
τόν ῥα διοπτῆρα στρατοῦ ἔμμεναι ἡμετέροιο
Ἕκτωρ τε προέηκε καὶ ἄλλοι Τρῶες ἀγαυοί."
ὣς εἰπὼν τάφροιο διήλασε μώνυχας ἵππους
καγχαλόων· ἅμα δ' ἄλλοι ἴσαν χαίροντες Ἀχαιοί.
οἱ δ' ὅτε Τυδεΐδεω κλισίην εὔτυκτον ἵκοντο,
ἵππους μὲν κατέδησαν ἐυτμήτοισιν ἱμᾶσιν
φάτνῃ ἐφ' ἱππείῃ, ὅθι περ Διομήδεος ἵπποι
ἕστασαν ὠκύποδες μελιηδέα πυρὸν ἔδοντες,
νηὶ δ' ἐνὶ πρυμνῇ ἔναρα βροτόεντα Δόλωνος
θῆκ' Ὀδυσεύς, ὄφρ' ἱρὸν ἑτοιμασσαίατ' Ἀθήνῃ.
αὐτοὶ δ' ἱδρῶ πολλὸν ἀπενίζοντο θαλάσσῃ
ἐσβάντες, κνήμας τε ἰδὲ λόφον ἀμφί τε μηρούς.
αὐτὰρ ἐπεί σφιν κῦμα θαλάσσης ἱδρῶ πολλὸν
νίψεν ἀπὸ χρωτὸς καὶ ἀνέψυχθεν φίλον ἦτορ,

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556. Cf. *ῥεῖα θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σαώσαι* γ 231. Cf. H. G. § 299 *f.* **ἐπεὶ ἦ πολὺ φέρτεροί εἰσιν** recurs in χ 289, and is there appropriate; here there is nothing with which the gods are to be compared. **ἠέ περ οἵδε,** sc. *εἰσίν*, an unusual construction instead of *τούσδε*.

561. **τρισκαιδέκατον** follows *δυοκαίδεκα* in natural sequence, though Rhesos, who has been already mentioned, is the thirteenth. The variant **τετρακαιδ.** of which Aristonikos speaks, is evidently a mere conjecture to evade this small difficulty.

568. **Διομήδεος,** because Odysseus has no steeds; see on 500.

571. **ὄφρα,** until. They were perhaps laid aside as a sort of pledge to the goddess of the performance of the vow in 292. It is not clear whether the arms themselves are to be consecrated, though 460 may imply this; in that case it would seem that the dedication was to accompany the solemn sacrifice. But such a practice seems to be later than the Homeric poems, to which the idea of "trophies" properly so called is unknown.

572. Cf. Λ 621 for the practice of washing off sweat in sea-water. There was probably in Homeric times, as in the present day, a prevalent idea that "sea-water never gives a cold," however hot one goes in: but that it is necessary to be cool before taking a fresh-water bath. Hence the proper precaution is taken before the luxury of the *ἀσάμινθος*. The lengthening of the *ε* of **ἀπενίζοντο** is due to the ictus, aided perhaps by the analogy of other words where initial *ν* represents an older *sn* (*νυός, νιφάς*, etc.), which is not the case here.

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ἐς ῥ' ἀσαμίνθους βάντες ἐυξέστας λούσαντο.
τὼ δὲ λοεσσαμένω καὶ ἀλειψαμένω λίπ' ἐλαίῳ
δείπνῳ ἐφιζανέτην, ἀπὸ δὲ κρητῆρος Ἀθήνῃ
πλείου ἀφυσσόμενοι λεῖβον μελιηδέα οἶνον.

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576. The **ἀσάμινθος** does not reappear in the Iliad, and hardly formed part of a camp-equipage. This couplet is purely Odyssean, *v.* δ 48, ρ 87, ζ 96.

577. **λίπ'**, the full form is never found; it is probably an old instrum. λίπα for λίπεσα (cf. σάφα for σάφεσα); "an adverb related to λιπαρός, as κάρτα to καρτερός, λίγα to λιγυρός, etc., meaning 'richly,' 'thickly'" (Mr. Monro).

578. It has been remarked that this is the third δεῖπνον which Odysseus has enjoyed during the course of this one night; see I 90, 221. Ar. suggests that it is a breakfast rather than a supper.

579. Cf. Γ 295. Here, as there, Ar. (with A) justly preferred the present participle to the ἀφυσσάμενοι of the majority of MSS.

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ΙΛΙΑΔΟΣ Λ.

Ἀγαμέμνονος ἀριστεία.

Ἠὼς δ' ἐκ λεχέων παρ' ἀγανοῦ Τιθωνοῖο
ὤρνυθ', ἵν' ἀθανάτοισι φόως φέροι ἠδὲ βροτοῖσιν·
Ζεὺς δ' Ἔριδα προΐαλλε θοὰς ἐπὶ νῆας Ἀχαιῶν
ἀργαλέην, πολέμοιο τέρας μετὰ χερσὶν ἔχουσαν.

Λ

The story of the main part of this book is, on almost any theory of the composition of the Iliad, an integral part of the original plot. The defeat of the Greeks, followed by the first sign of relenting in Achilles, forms the turning point of the tale of the Μῆνις, and is the foundation of the dramatic interest of the poem.

On the theory adopted in the introductions to the preceding books, Λ will immediately follow the dream-scene in B. It is clear that the first few lines will not fit on exactly to any point of B; and it is indeed possible, or even probable, that the exact juncture may have been lost in the long interpolation, or rather series of interpolations, to which the preceding nine books belong. It is possible however that l. 17 may immediately follow Agamemnon's waking in B 41. Another and preferable suggestion (Fick's) is that the array of the Greek army in B may be part of the original poem, B 443 taking the place of B 51 by the change of a single word. We shall then have to join Λ to B 483. Now Λ 56 is excellently suited for this purpose, as is shewn in the note to that passage. B 477-483 seem expressly designed to introduce the ἀριστεία of Agamemnon which forms the first part of Λ and gives its name to the whole book.

After 56 the narrative proceeds without flagging or offence of any sort till near the end of the book, if we except one or two passages of trifling compass which can easily be omitted (see notes on 78, 498, 522).

In Nestor's speech to Patroklos, however, we find a long passage (665-762) which is one of the clearest cases of interpolation in the Iliad. It is singularly out of place at the moment when Patroklos has refused even to sit down, owing to the urgency of his mission; and it has no apparent connexion whatever with the message which Nestor is so anxious to send to Achilles. It is moreover full of words and expressions elsewhere peculiar to the Odyssey, and in one passage seems to shew clear evidence of a knowledge of the Catalogue. We need not therefore hesitate to class it among the additions designed to glorify Nestor, which so often disfigure the old man's speeches.

With regard to the closing scene of the book, that between Patroklos and Eurypylos, the case is not quite so clear. It is generally held by the more advanced critics that this is merely designed to account for the long interval before the return of Patroklos to Achilles, which was involved in the interpolation of the four books (M–O) containing the τειχομαχία. This is possible; but as in the original poem there must have been some τειχομαχία (or rather ἐπὶ νανσὶ μάχη, as the wall may be a later interpolation), a slight delay on the part of Patroklos may still have been needed. There are no great linguistic difficulties

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στῆ δ' ἐπ' Ὀδυσσῆος μεγακήτεϊ νηὶ μελαίνῃ,
ἥ ῥ' ἐν μεσσάτῳ ἔσκε γεγωνέμεν ἀμφοτέρωσε,
ἠμὲν ἐπ' Αἴαντος κλισίας Τελαμωνιάδαο
ἠδ' ἐπ' Ἀχιλλῆος, τοί ῥ' ἔσχατα νῆας ἐίσας
εἴρυσαν, ἠνορέῃ πίσυνοι καὶ κάρτεϊ χειρῶν·
ἔνθα στᾶσ' ἤυσε θεὰ μέγα τε δεινόν τε
ὄρθι', Ἀχαιοῖσιν δὲ μέγα σθένος ἔμβαλ' ἑκάστῳ
καρδίῃ, ἄλληκτον πολεμίζειν ἠδὲ μάχεσθαι.
[τοῖσι δ' ἄφαρ πόλεμος γλυκίων γένετ' ἠὲ νέεσθαι
ἐν νηυσὶ γλαφυρῇσι φίλην ἐς πατρίδα γαῖαν.]
Ἀτρεΐδης δ' ἐβόησεν ἰδὲ ζώννυσθαι ἄνωγεν
Ἀργείους· ἐν δ' αὐτὸς ἐδύσετο νώροπα χαλκόν.
κνημῖδας μὲν πρῶτα περὶ κνήμῃσιν ἔθηκεν
καλάς, ἀργυρέοισιν ἐπισφυρίοις ἀραρυίας·
δεύτερον αὖ θώρηκα περὶ στήθεσσιν ἔδυνεν,
τόν ποτέ οἱ Κινύρης δῶκε ξεινήιον εἶναι.
πεύθετο γὰρ Κύπρονδε μέγα κλέος, οὕνεκ' Ἀχαιοὶ

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to convince us of the late origin of the passage; and as to the mere lingering of Patroklos on his way back to Achilles, it is at least not inconsistent with the character of the "kindly" hero that he should think the assistance which he could give to his wounded friend more material than the loss of a few minutes in delivering his message. As the Iliad now stands, that he should stay with Eurypylos during the whole of a long and varied battle without endeavouring to arouse Achilles, as he hopes to do successfully, is indeed a serious blemish in the plot. But, as we shall see, the Teichomachy was once in all probability of short compass, and nothing therefore compels us to eject this scene from the oldest form of the Μῆνις poem.

1-2 = ε 1-2. Tithonos is mentioned again in Υ 237 as brother of Priam, but there is no mention in Homer of the legend of his eternal youth, which first appears in *Hymn. Ven.* 219-239.

4. What the **πολέμοιο τέρας**, which Eris holds in her hands, may be, we cannot say. The rainbow is called a *τέρας* in l. 28 and Ρ 548; but when Homer personifies this it is in the form of the goddess Iris, not of a thing which can be held in the hand. Others explain it as the thunderbolt, comparing Κ 8. A more likely object is the aegis of Zeus, see Ε 742.

5-9 = Θ 222-6, where they are better in place than here.

11. **ὄρθια**, the war-cry, comes in awkwardly after *μέγα τε δεινόν τε*, and is an Attic rather than an Epic use. It is found in *Hymn. Cer.* 20, and (in the singular) twice in Pindar; otherwise it seems to be almost confined to Attic. Observe the *F* of *Fεκάστῳ* neglected. The rest of the line and 12 = Ξ 151-2.

13-14 = Β 453-4; they are clearly out of place here, where there is no question of returning home at all. Aristophanes and Aristarchos obelized, and Zenodotos entirely omitted, the couplet.

16. See Β 578; 17-19 = Γ 330-2.

20. Kinyras was a legendary hero of Cyprus, the ancestor of the priestly caste of the Kinyradae; originally he was no doubt a local (Phoenician?) deity. He was said to have introduced the worship of Aphrodite into Paphos, and was famed for his wealth (see Pindar, N. viii. 18).

21. **Κύπρονδε**, a pregnant expression, the idea of sound *coming to* a place being involved in its being heard there. Cf. *τηλόσε ἔκλυεν*, Δ 455.

οὕνεκα, "that," expressing the content of the fame he heard. This use is not found again in the Iliad, but cf. ε 216, η 300, and several other passages in Od. We can only give it the primitive meaning "because" (as 54, Α 11, etc.), if with Christ we join it with *δῶκε* in the

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ἐς Τροίην νήεσσιν ἀναπλεύσεσθαι ἔμελλον·
τούνεκά οἱ τὸν ἔδωκε χαριζόμενος βασιλῆι.
τοῦ δ' ἤ τοι δέκα οἶμοι ἔσαν μέλανος κυάνοιο,
δώδεκα δὲ χρυσοῖο καὶ εἴκοσι κασσιτέροιο·
κυάνεοι δὲ δράκοντες ὀρωρέχατο προτὶ δειρὴν
τρεῖς ἑκάτερθ', ἴρισσιν ἐοικότες, ἅς τε Κρονίων
ἐν νέφεϊ στήριξε τέρας μερόπων ἀνθρώπων.
ἀμφὶ δ' ἄρ' ὤμοισιν βάλετο ξίφος· ἐν δέ οἱ ἧλοι
χρύσειοι πάμφαινον, ἀτὰρ περὶ κουλεὸν ἦεν
ἀργύρεον, χρυσέοισιν ἀορτήρεσσιν ἀρηρός.
ἂν δ' ἕλετ' ἀμφιβρότην πολυδαίδαλον ἀσπίδα θοῦριν,
καλήν, ἣν πέρι μὲν κύκλοι δέκα χάλκεοι ἦσαν,
ἐν δέ οἱ ὀμφαλοὶ ἦσαν ἐείκοσι κασσιτέροιο
λευκοί, ἐν δὲ μέσοισιν ἔην μέλανος κυάνοιο.

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preceding line, putting a comma after *εἶναι* and taking *πεύθετο . . . κλέος* as a parenthesis.

22. **ἀναπλεύσεσθαι**, *ἀνα-* implies "out to sea," as *ἀνήγαγεν* Z 292.

24. The breastplate of Agamemnon is a piece of inlaid work like the swords found by Dr. Schliemann at Mykenai. It is explained at length by Helbig, H. E. 282-3. He shews that breastplate and backplate of the cuirass have each twenty-one stripes (*οἶμοι*) of inlaid metal, gold and kyanos coming alternately, and being separated by stripes of tin or white metal, thus—*g t k t g t k t*, where *g* = gold, *t* = tin, *k* = kyanos. Assuming the outer stripe on each side to be of gold, this naturally gives the number required. On front and back (*ἑκάτερθε*) there were further added three snakes coiling upwards; a favourite decoration of archaic times. **κύανος** was first shewn by Lepsius to be ultramarine (lapis lazuli), or rather an imitation of it by glass stained blue with compounds of copper. For this artificial imitation the island of Cyprus, the home of copper, was famous. See Helbig, H. E. 79 *ff.* Since the publication of Helbig's book the theory of Lepsius has received a striking confirmation from Dr. Schliemann's discovery at Tiryns of a frieze ornamented with this blue glass, the very *θριγκὸς κυάνοιο* of η 87. **μέλανος** can mean no more than "dark."

27. The likeness of the snakes to rainbows must lie in their curved shapes rather than in any similarity of colour.

28. See 4, P 548. The genitive **ἀνθρώπων** is curious, as we should have expected a dative; but cf. *ἀνθρώπων ταμίης πολέμοιο*, Δ 84. It seems to be a sort of ablatival use, "from the side of men," *i.e.* in their eyes. See H. G. § 147.

29. **ἧλοι**, nails by which the blade was fastened to the handle: Helbig, H. E. 238-9. Compare *ἀργυρόηλον*, B 45.

31. The **ἀορτήρ** (else only in Od.) is identical with the *τελαμών*, the baldrick or strap by which the sword was hung over the shoulder. **χρυσέοισιν**, because the hero must have everything of the most precious substance, even where ordinary men use leather. See on E 723.

32. **θοῦριν** is to our ideas a curious epithet for so passive a piece of armour as the shield. But it was here that, to a Greek, the "point of honour" lay; so that the shield might be taken to personify the martial fury of its bearer. See J. H. S. iv. 282.

33. The **κύκλοι** are probably the concentric circles *inside* the shield, forming with the *ῥάβδοι* (M 297) a framework like a spider's web on which the hides (not here named) were fastened (J. H. S. iv. 286). These too are of metal, though for meaner mortals they would doubtless be of wood.

34. The twenty **ὀμφαλοί** of white metal are to be regarded as running round the edge of the shield, and forming the heads of the nails by which the metal face of the shield is fastened to the hides beneath (*ibid.* 289).

35. **ἔην**, there was *one.* For the

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τῇ δ' ἐπὶ μὲν Γοργὼ βλοσυρῶπις ἐστεφάνωτο
δεινὸν δερκομένη, περὶ δὲ Δεῖμός τε Φόβος τε.
τῆς δ' ἐξ ἀργύρεος τελαμὼν ἦν· αὐτὰρ ἐπ' αὐτοῦ
κυάνεος ἐλέλικτο δράκων, κεφαλαὶ δέ οἱ ἦσαν
τρεῖς ἀμφιστρεφέες, ἑνὸς αὐχένος ἐκπεφυυῖαι.
κρατὶ δ' ἐπ' ἀμφίφαλον κυνέην θέτο τετραφάληρον
ἵππουριν· δεινὸν δὲ λόφος καθύπερθεν ἔνευεν.
εἵλετο δ' ἄλκιμα δοῦρε δύω, κεκορυθμένα χαλκῷ,
ὀξέα· τῆλε δὲ χαλκὸς ἀπ' αὐτόφιν οὐρανὸν εἴσω
λάμπ'. ἐπὶ δ' ἐγδούπησαν Ἀθηναίη τε καὶ Ἥρη,
τιμῶσαι βασιλῆα πολυχρύσοιο Μυκήνης.
  ἡνιόχῳ μὲν ἔπειτα ἑῷ ἐπέτελλεν ἕκαστος
ἵππους εὖ κατὰ κόσμον ἐρυκέμεν αὖθ' ἐπὶ τάφρῳ,
αὐτοὶ δὲ πρυλέες σὺν τεύχεσι θωρηχθέντες
ῥώοντ'· ἄσβεστος δὲ βοὴ γένετ' ἠῶθι πρό.
φθὰν δὲ μέγ' ἱππήων ἐπὶ τάφρῳ κοσμηθέντες,

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central boss see Helbig, H. E. 226. It seems most natural to suppose that the Gorgon's head was in some way painted upon this, as otherwise the two would interfere with one another. In that case we ought to have τῷ for τῇ in the next line. The last syllable of **λευκοί** remains long in spite of the following vowel, because of the diaeresis at the end of the first foot. The bucolic diaeresis seems equally to explain the lengthening of the last syllable of **βλοσυρῶπις** in the next line: see E 484, and ἦνῖν, γ 382. Perhaps we should read λευκοῖ' for λευκοῖο.

36. For the word **ἐστεφάνωτο** compare E 739-741 and Σ 485, *τὰ τείρεα πάντα τά τ' οὐρανὸς ἐστεφάνωται.*

37. Pausanias, in his description of the chest of Kypselos (v. 19, 4), shews us how the Greeks of the seventh century conceived the personified Φόβος on this very shield; the scene represented is the fight of Agamemnon and Koön over Iphidamas (see below, 248-260): *Φόβος δὲ ἐπὶ τοῦ Ἀγαμέμνονος τῇ ἀσπίδι ἔπεστιν, ἔχων τὴν κεφαλὴν λέοντος. ἐπιγράμματα δὲ ὑπὲρ μὲν τοῦ Ἰφιδάμαντος νεκροῦ,*

> *Ἰφιδάμας οὗτός γε, Κόων περιμάρναται αὐτοῦ.*

τοῦ Ἀγαμέμνονος δὲ ἐπὶ τῇ ἀσπίδι,

> *οὗτος μὲν Φόβος ἐστὶ βροτῶν, ὁ δ' ἔχων Ἀγαμέμνων.*

39. **ἐλέλικτο,** *i.e.* *ϝεϝέλικτο* (see A 530, etc.) "twined." A baldrick of silver with a glass decoration is clearly derived from the imagination, not from daily life.

40. **ἀμφιστρεφέες** seems to mean that the two heads at the sides are twisted symmetrically about the third in the middle.

41 = E 743, *q.v.*

45. **ἐγδούπησαν,** only here; cf. *ἐρίγδουπος*. Apparently *γδοῦπος* (= *δοῦπος*) is a weakened form of *κτύπος* (Curtius, *Et.* p. 698). The verb evidently means "thundered," though elsewhere this is the prerogative of Zeus alone.

47-9 = M 84-5, 77. **πρυλέες,** see E 744. The word here clearly means "footmen" as opposed to *ἱππῆες*.

50. **ῥώοντο,** moved nimbly; so Σ 411, *κνῆμαι ῥώοντο ἀραιαί.* **ἠῶθι πρό,** before the face of the morning; cf. *οὐρανόθι πρό* Γ 3. The **ἄσβεστος βοή** is a marked departure from the Homeric conception of the silent march of the Greek (Γ 8, Δ 429).

51. **φθάν,** here only, cf. *στάν*, 216. **ἱππήων** here = charioteers, which is not the usual sense of the word. The gen. is one of comparison, due to the idea "before" in *φθάνειν*. So *φθάνειν ἤ*, Ψ 444. How **μέγα** in this line is to be reconciled with **ὀλίγον** in the next it is hard to see. The passage from 47 to 55 looks much like the work of the military but unskilful diaskeuast who appears so often to have put untimely tactical

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ἱππῆες δ' ὀλίγον μετεκίαθον. ἐν δὲ κυδοιμὸν
ὦρσε κακὸν Κρονίδης, κατὰ δ' ὑψόθεν ἧκεν ἐέρσας
αἵματι μυδαλέας ἐξ αἰθέρος, οὕνεκ' ἔμελλεν
πολλὰς ἰφθίμους κεφαλὰς Ἄιδι προϊάψειν.
Τρῶες δ' αὖθ' ἑτέρωθεν ἐπὶ θρωσμῷ πεδίοιο,
Ἕκτορά τ' ἀμφὶ μέγαν καὶ ἀμύμονα Πουλυδάμαντα
Αἰνείαν θ', ὃς Τρωσὶ θεὸς ὣς τίετο δήμῳ,
τρεῖς τ' Ἀντηνορίδας, Πόλυβον καὶ Ἀγήνορα δῖον
ἠίθεόν τ' Ἀκάμαντ', ἐπιείκελον ἀθανάτοισιν.
Ἕκτωρ δ' ἐν πρώτοισι φέρ' ἀσπίδα πάντοσ' ἐίσην.
οἷος δ' ἐκ νεφέων ἀναφαίνεται οὔλιος ἀστὴρ
παμφαίνων, τοτὲ δ' αὖτις ἔδυ νέφεα σκιόεντα,
ὣς Ἕκτωρ ὁτὲ μέν τε μετὰ πρώτοισι φάνεσκεν,
ἄλλοτε δ' ἐν πυμάτοισι κελεύων· πᾶς δ' ἄρα χαλκῷ

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instruction in the mouth of Nestor. (See on Δ 303, etc.) 55 = A 3, so that four out of these nine lines may be borrowed.

54. A blood-red rain occasionally occurs among the portents of the Roman annals.

56. With this line at last we seem to be again in the original stream of the oldest part of the poem; it describes the first array of the Trojans for battle after the retirement of Achilles. The phrase **θρωσμὸς πεδίοιο** thus gains in significance; it means the point where the plain *springs* or rises to the hills; *i.e.* the foot of the hill on which Troy is built. This evidently must be the place where the army is set in order for battle. But when Θ had been interpolated, and the Trojans were bivouacking *ἄγχι νεῶν*, the sense of the phrase was lost. Hence the still later rhapsodists to whom we owe K 160 and Υ 3—the only repetitions of the phrase—took it to mean "rising ground in the plain," somewhere near the camp. But this is not like Homer; where he has to speak of a locality in the plain, he gives it a specific name, "the tomb of Ilos," "the mound called Batieia," or at least "the oak." But here there is nothing whatever to specify the locality unless it be taken to mean "the margin of the plain." We might as well suppose, if we found such a phrase as *πεδίοιο πείρατα*, that it meant "the end (of something) in the plain." **Τρῶες**, in the course of the long clause following, is left without a verb; but we can easily supply *κόσμηθεν*, *ὠπλίζοντο*, or the like, from the general sense of the preceding passage. This is still easier if we suppose with Fick that B 444, *οἱ μὲν ἐκήρυσσον, τοὶ δ' ἠγείροντο μάλ' ὦκα*, originally preceded at the distance of only a few lines. Friedländer has conjectured *αὖ κόσμηθεν* for *αὖθ' ἑτέρωθεν*, but this is at least unnecessary.

58. Both **Τρωσί** and **δήμῳ** seem to be used in a locative sense, "among the Trojans in their land." For the hyperbolical **θεὸς ὣς** see E 78.

62. **οὔλιος** = deadly, a by-form of *οὖλος* not recurring in Homer. We find however *οὔλιος Ἄρης* twice in the *Scut. Heraclis*, and so Pindar (O. ix. 76, xiii. 23, P. xii. 8), and Soph. *Aj.* 933. The deadly star must be Seirios, see X 30, *κακὸν δέ τε σῆμα τέτυκται, καί τε φέρει πολλὸν πυρετὸν δειλοῖσι βροτοῖσι.* The comparison of Hector to Seirios may imply therefore both brightness and terror; though it may be observed that the season when "the dog-star brings fever" is when it rises with the sun and is therefore invisible. It was perhaps this which gave rise to a curious variant mentioned by Aristonikos, *αὔλιος, ὃ ἐστιν ἑσπέριος, πρὸς ὃν αὐλίζεται τὰ ζῷα.* He quotes Kallimachos, *αὔλιος ὃς δυθμὴν εἶσι μετ' ἠελίου*, and so Apoll. Rhod. iv. 1628, *ἀνὰ δ' ἤλυθεν ἀστὴρ αὔλιος, ὅς τ' ἀνέπαυσεν ὀιζυροὺς ἀροτῆρας.* Cf. also *ἐπιφάτνιος· ὁ ἑωσφόρος ἀστήρ*, Hesych. It has even been proposed to translate *οὔλιος* as = *οὖλος* in the sense "hairy," *i.e.* a comet; but this would require an epithet implying length of hair, whereas *οὖλος* signifies curliness.

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λάμφ᾽ ὥς τε στεροπὴ πατρὸς Διὸς αἰγιόχοιο.
  οἱ δ᾽, ὥς τ᾽ ἀμητῆρες ἐναντίοι ἀλλήλοισιν
ὄγμον ἐλαύνωσιν, ἀνδρὸς μάκαρος κατ᾽ ἄρουραν,
πυρῶν ἢ κριθέων· τὰ δὲ δράγματα ταρφέα πίπτει·
ὣς Τρῶες καὶ Ἀχαιοὶ ἐπ᾽ ἀλλήλοισι θορόντες
δῄουν, οὐδ᾽ ἕτεροι μνώοντ᾽ ὀλοοῖο φόβοιο.
ἴσας δ᾽ ὑσμίνη κεφαλὰς ἔχεν, οἱ δὲ λύκοι ὣς
θῦνον. Ἔρις δ᾽ ἄρ᾽ ἔχαιρε πολύστονος εἰσορόωσα·
οἴη γάρ ῥα θεῶν παρετύγχανε μαρναμένοισιν,
οἱ δ᾽ ἄλλοι οὔ σφιν πάρεσαν θεοί, ἀλλὰ ἕκηλοι
οἷσιν ἐνὶ μεγάροισι καθείατο, ἧχι ἑκάστῳ
δώματα καλὰ τέτυκτο κατὰ πτύχας Οὐλύμποιο.
[πάντες δ᾽ ᾐτιόωντο κελαινεφέα Κρονίωνα,
οὕνεκ᾽ ἄρα Τρώεσσιν ἐβούλετο κῦδος ὀρέξαι.
τῶν μὲν ἄρ᾽ οὐκ ἀλέγιζε πατήρ· ὁ δὲ νόσφι λιασθεὶς
τῶν ἄλλων ἀπάνευθε καθέζετο κύδεϊ γαίων,
εἰσορόων Τρώων τε πόλιν καὶ νῆας Ἀχαιῶν
χαλκοῦ τε στεροπήν, ὀλλύντας τ᾽ ὀλλυμένους τε.]
  ὄφρα μὲν ἠὼς ἦν καὶ ἀέξετο ἱερὸν ἦμαρ,

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67. The idea evidently is that the reapers start at the two ends of a field and meet in the middle.

68. **ἐλαύνειν** is used as often of carrying out long things in a line, as with *τεῖχος, τάφρον, ἕρκος*, etc. Compare the picture of the reapers in Σ 550-560. **μάκαρος**, α 217 *ὡς δὴ ἐγώ γ᾽ ὄφελον μάκαρός νύ τευ ἔμμεναι υἱὸς ἀνέρος*, "wealthy," or rather "powerful, exalted," if, as Curtius thinks, it is conn. with *μακρός* (*Et.* no. 90, p. 161). It indicates a chieftain who has a *τέμενος* of his own apart from the common field, and cultivates it by means of hired labourers. The word is almost always applied to gods; in the few other passages where it is used of men it indicates the very height of human happiness (Γ 182, Ω 377, ζ 158, λ 483, ε 306).

69. **κριθέων**, MSS. *κριθῶν*, but according to the tradition the contracted form of these fem. genitives is written only when preceded by a vowel. The gen. goes with **ὄγμον**.

72. The idea seems to be that the contest holds the heads of both parties on a level, does not suffer either to go down before the other. Ameis thinks that the *ὑσμίνη* is personified as a two-headed monster, but this is hardly likely. MSS. all read **ὑσμίνῃ** and **ἔχον**, but the text, which is the reading of Ar., is clearly preferable, as **οἱ δέ** would be awkward if there were no change of subject.

75-7. Lachmann rejected these lines, and other critics after him have condemned the three preceding as well, on the ground that they are inconsistent with the action of Here and Athene in 45. But the objection should rather be made to 45-6, which, as we have seen, are unusual in expression and thought.

76. **οἷσιν**, so Brugman with three MSS. and a variant in A, vulg. *σφοῖσιν*. The possessive *ὅς* = *own*, and can be used with any person. See note on A 393.

78-83 were athetized by Aristophanes and Ar., and omitted by Zenod., *ὅτι ψεῦδος*: of course the divine allies of Troy would not blame Zeus for giving their side victory, so that *πάντες* cannot be right. Besides it seems that Zeus is still in Olympos, whence the battle-field is invisible; he goes to Ida to look on only in l. 183.

84-5 = Θ 66-7. **μάλα** goes with **ἥπτετο**, "hit amain."

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τόφρα μάλ' ἀμφοτέρων βέλε' ἥπτετο, πῖπτε δὲ λαός·
ἦμος δὲ δρυτόμος περ ἀνὴρ ὡπλίσσατο δεῖπνον
οὔρεος ἐν βήσσῃσιν, ἐπεί τ' ἐκορέσσατο χεῖρας
τάμνων δένδρεα μακρά, ἄδος τέ μιν ἵκετο θυμόν,
σίτου τε γλυκεροῖο περὶ φρένας ἵμερος αἱρεῖ,
τῆμος σφῇ ἀρετῇ Δαναοὶ ῥήξαντο φάλαγγας,
κεκλόμενοι ἑτάροισι κατὰ στίχας. ἐν δ' Ἀγαμέμνων
πρῶτος ὄρουσ', ἕλε δ' ἄνδρα Βιήνορα ποιμένα λαῶν,
αὐτόν, ἔπειτα δ' ἑταῖρον Ὀιλῆα πλήξιππον.
ἦ τοι ὅ γ' ἐξ ἵππων κατεπάλμενος ἀντίος ἔστη·
τὸν δ' ἰθὺς μεμαῶτα μετώπιον ὀξέι δουρὶ
νύξ', οὐδὲ στεφάνη δόρυ οἱ σχέθε χαλκοβάρεια,
ἀλλὰ δι' αὐτῆς ἦλθε καὶ ὀστέου, ἐγκέφαλος δὲ
ἔνδον ἅπας πεπάλακτο· δάμασσε δέ μιν μεμαῶτα.
καὶ τοὺς μὲν λίπεν αὖθι ἄναξ ἀνδρῶν Ἀγαμέμνων
στήθεσι παμφαίνοντας, ἐπεὶ κλυτὰ τεύχε' ἀπηύρα·
αὐτὰρ ὁ βῆ Ἶσόν τε καὶ Ἄντιφον ἐξεναρίξων,

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86. **περ** must go with **ἦμος**. For **δεῖπνον** Zenod. read *δόρπον*, which, as Ar. pointed out, meant the meal when the day's work was over, whereas *δεῖπνον* is the morning meal, commonly taken before a battle, Β 381, Τ 171. So in ι 311 the Kyklops takes his *δεῖπνον* before driving the sheep to pasture. It may thus indicate a time considerably before noon; a woodman who only took two full meals a day would hardly wait so long before being tired. **ἀέξετο** indicates the early morning, while the day rapidly and sensibly grows hotter. Hence we may suppose the hour indicated to be about nine or ten. We reach noon only in Π 777.

88. **ἄδος** occurs only here; for the ᾰ compare *ἄδην* Ν 315, Τ 423, etc., with note on Ε 203 (the tradition as to the breathing is inconsistent). Thus there is no reason to read *μάκρ', ἅδος* (or *ἄδδος*) with Christ and others.

94. **ὅ γε**, Oïleus. **κατεπάλμενος**, leaping *down* from the chariot *against* Agamemnon.

96. **στεφάνη**, see on Η 12.

98. **πεπάλακτο**, was spattered over the inside of the helmet. Apollonios rejected this line, reading *ἐγκέφαλόνδε* in the preceding.

100. All MSS. and Ar. read **περίδυσε χιτῶνας**: but as it is impossible to make sense of this, I have adopted the ancient variant **κλυτὰ τεύχε' ἀπηύρα** mentioned by Aristonikos as occurring "in some copies." **στήθεσι παμφαίνοντας** is no doubt an ironical allusion to the common phrase *τεύχεσι παμφ.*, and forms a sort of oxymoron, "brilliant with—*bare breasts.*" (So Schneidewin.) Ar. however took *παμφ.* with *χιτῶνας*, and explained "where he had stripped off the coats of mail glittering on their breasts." For this sense of *χιτών* we might compare *χαλκοχίτωνες*, and see Β 416, Ν 439. But the order of words is not Homeric. Besides **περίδυσε** cannot possibly mean "stripped off," if it has anything to do with the ordinary verb *δύω* to put on. The compound does not recur till quite late writers (Appianus, Josephus, Athenaeus), whose use of it is evidently founded on the present passage. Povelsen has been bold enough to give the proper meaning to the verb, and explain that Agamemnon *puts on* the armour of the dead men, in order to carry it away conveniently! *περίδυσε* must, it would seem, represent a corruption of some forgotten word, now hopelessly lost.

101. **βῆ Ἶσον**, so Zenod.; Ar. and MSS. *βῆ* **ῥ'** *Ἶσον*: but the name is no doubt connected with the adj. *Ϝίσος*, so that Zenod. has preserved the older tradition. There was a variant *Βήρισον* (with *ἐξενάριξεν* ?).

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υἷε δύω Πριάμοιο, νόθον καὶ γνήσιον, ἄμφω
εἰν ἑνὶ δίφρῳ ἐόντε· ὁ μὲν νόθος ἡνιόχευεν,
Ἄντιφος αὖ παρέβασκε περικλυτός· ὤ ποτ' Ἀχιλλεὺς
Ἴδης ἐν κνημοῖσι δίδη μόσχοισι λύγοισιν,
ποιμαίνοντ' ἐπ' ὄεσσι λαβών, καὶ ἔλυσεν ἀποίνων.
δὴ τότε γ' Ἀτρεΐδης εὐρὺ κρείων Ἀγαμέμνων.
τὸν μὲν ὑπὲρ μαζοῖο κατὰ στῆθος βάλε δουρί,
Ἄντιφον αὖ παρὰ οὖς ἔλασε ξίφει, ἐκ δ' ἔβαλ' ἵππων.
σπερχόμενος δ' ἀπὸ τοῖιν ἐσύλα τεύχεα καλά,
γιγνώσκων· καὶ γάρ σφε πάρος παρὰ νηυσὶ θοῇσιν
εἶδεν, ὅτ' ἐξ Ἴδης ἄγαγεν πόδας ὠκὺς Ἀχιλλεύς.
ὡς δὲ λέων ἐλάφοιο ταχείης νήπια τέκνα
ῥηιδίως συνέαξε λαβὼν κρατεροῖσιν ὀδοῦσιν,
ἐλθὼν εἰς εὐνήν, ἁπαλόν τέ σφ' ἦτορ ἀπηύρα·
ἡ δ' εἴ πέρ τε τύχῃσι μάλα σχεδόν, οὐ δύναταί σφιν
χραισμεῖν· αὐτὴν γάρ μιν ὑπὸ τρόμος αἰνὸς ἱκάνει·
καρπαλίμως δ' ἤιξε διὰ δρυμὰ πυκνὰ καὶ ὕλην
σπεύδουσ', ἱδρώουσα, κραταιοῦ θηρὸς ὑφ' ὁρμῆς·
ὣς ἄρα τοῖς οὔ τις δύνατο χραισμῆσαι ὄλεθρον
Τρώων, ἀλλὰ καὶ αὐτοὶ ὑπ' Ἀργείοισι φέβοντο.
αὐτὰρ ὁ Πείσανδρόν τε καὶ Ἱππόλοχον μενεχάρμην,
υἱέας Ἀντιμάχοιο δαΐφρονος, ὅς ῥα μάλιστα,
χρυσὸν Ἀλεξάνδροιο δεδεγμένος, ἀγλαὰ δῶρα,
οὐκ εἴασχ' Ἑλένην δόμεναι ξανθῷ Μενελάῳ,
τοῦ περ δὴ δύο παῖδε λάβε κρείων Ἀγαμέμνων

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103. **ἐόντε**, so Aristophanes; Ar. and MSS. *ἐόντας*. The hiatus is normal in this place, but will account for the reading *ἐόντας*, while the other would not be likely to be introduced if not original.

104. **αὖ**, here a conjunction, "but," answering *μέν*: 145, P 478, etc. **παρέβασκε**, was *παραβάτης*, the fighting man beside the charioteer. For **ὦ** Zen. read **ὃν**, so that he must also have read *ἑ* for *σφε* in 111.

105. **δίδη**, from *δίδημι*, an old form of *δέω*, so *διδέντων*, *μ* 54. **μόσχοισι** appears to be an adj. = young, afterwards specialized as a substantive, "the young" of the cow = calf, or of plants = young shoot. But we might take it as a substantive in apposition with **λύγοισι**, "with young shoots, even willow withies"; cf. *σῦς κάπρος*, etc.

106. **ἀποίνων**, gen. of price, H. G. § 153.

109. **αὖ** as 104. **παρὰ οὖς**: the hiatus can hardly be right. Curtius suggests *παρ' ὄας* (*ὄϝας*), Fick *παραὶ οὔας ἔλασσέ τε, ἐκ τ' ἔβαλ' ἵππων*, on the ground that *οὔας* is the Homeric form.

111. **γιγνώσκων**, "recognizing them," explained by what follows.

115. **ἦτορ**, "breath," see B 490. **σφ'** of course is *σφε*, accus. as 111.

120. **χραισμῆσαι** has the construction of *ἀμύνειν*, cf. A 567.

123. **μάλιστα** goes with *οὐκ εἴασκε*, chiefly dissuaded; 124 being a parenthesis.

124. **δεδεγμένος**, according to the Homeric use, must mean "expecting," not "having received." Cf. Δ 107, etc.

126. **δύο παῖδε** resumes the main construction from 122 after the parenthesis.

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εἰν ἐνὶ δίφρῳ ἐόντε, ὁμοῦ δ' ἔχον ὠκέας ἵππους·
ἐκ γάρ σφεας χειρῶν φύγον ἡνία σιγαλόεντα,
τὼ δὲ κυκηθήτην. ὁ δ' ἐναντίον ὦρτο λέων ὣς
Ἀτρεΐδης· τὼ δ' αὖτ' ἐκ δίφρου γουναζέσθην·
"ζώγρει, Ἀτρέος υἱέ, σὺ δ' ἄξια δέξαι ἄποινα·
πολλὰ δ' ἐν Ἀντιμάχοιο δόμοις κειμήλια κεῖται,
χαλκός τε χρυσός τε πολύκμητός τε σίδηρος·
τῶν κέν τοι χαρίσαιτο πατὴρ ἀπερείσι' ἄποινα,
εἰ νῶι ζωοὺς πεπύθοιτ' ἐπὶ νηυσὶν Ἀχαιῶν."
ὣς τώ γε κλαίοντε προσαυδήτην βασιλῆα
μειλιχίοις ἐπέεσσιν· ἀμείλικτον δ' ὄπ' ἄκουσαν·
"εἰ μὲν δὴ Ἀντιμάχοιο δαΐφρονος υἱέες ἐστόν,
ὅς ποτ' ἐνὶ Τρώων ἀγορῇ Μενέλαον ἄνωγεν,
ἀγγελίην ἐλθόντα σὺν ἀντιθέῳ Ὀδυσῆι,
αὖθι κατακτεῖναι μηδ' ἐξέμεν ἂψ ἐς Ἀχαιούς,
νῦν μὲν δὴ οὗ πατρὸς ἀεικέα τίσετε λώβην."
ἦ καὶ Πείσανδρον μὲν ἀφ' ἵππων ὦσε χαμᾶζε
δουρὶ βαλὼν πρὸς στῆθος· ὁ δ' ὕπτιος οὔδει ἐρείσθη.

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127. **ὁμοῦ δ' ἔχον** seems to mean "they were both trying to drive," *i.e.* the charioteer had lost command of the horses and the *παραβάτης* was trying to help him get them under control, as is explained by the *γάρ* in 128. So Schol. A. **σφεας** then really means only one of them, sc. the charioteer who had lost the reins; but the poet is engaged with the picture of the moment in which both are equally concerned, and does not care to express accurately what has gone before. (Others take *ὁμοῦ ἔχον* to mean "they were accustomed to drive both at once," and then *γάρ* 128 must explain *λάβε*. But apart from the difficulties of such a proceeding, it is hard to see why they should go out to battle at all if neither of them meant to fight.)

129. **τὼ δέ,** the horses.

130. **γουναζέσθην** naturally means no more than "besought," and does not indicate an attitude which could not have been possible in the diminutive car of the Homeric heroes. Cf. *γουνούμενος*, I 583. With the ordinary reading *Ἀτρείδης* we have a purely spondaic rhythm, cf. *φ* 15, *ο* 334, Ψ 221. The grammarians called such a line *δωδεκασύλλαβος*. Nauck however has corrected the last two instances by the introduction of open vowels for diphthongs.

131-135 = Z 46-50. In 132 **δόμοις,** in spite of the rarity of the short form of the dat. plural, is preferable to *πατρός*, the reading of Zenod., as there is no other case in H. of the *α* remaining short before *τρ* in any of the forms of *πατήρ*. There was also a variant *ἐν ἀφνειοῦ πατρός* here as in Z.

137. Cf. Φ 98. The contrast of course is between *ἀ-μείλικ-τον* and *μειλιχ-ίοις*, "they spake him gently, but heard ungentle answer."

138. **δαΐφρονος,** Zenod. *κακόφρονος*, and so also above, 123.

139. **Μενέλαον** is of course accus. after *κατακτεῖναι*.

140. **ἀγγελίην ἐλθόντα,** when he came on an embassy. See note on Γ 206, and compare *ἐξεσίην ἐλθόντι* Ω 235.

141. **ἐξέμεν** (*i.e.* *ἐξέμεν* 2 aor. infin. of *ἐξίημι*), not to let him go.

142. **τοῦ πατρός** Aristarchos; but Zenod. read **οὗ πατρός,** "*your* father," which is certainly right. See A 393. Another old variant, *σφοῦ*, is, as Brugman remarks, an attempt either to mend the metre, or more probably to "correct" at least the number, if not the person, of the pronoun.

144. For **οὔδει ἐρείσθη** (lit. "was supported by," *i.e.* lay upon the earth), Arist. read **οὖδας ἔρεισε,** pressed the

Ἱππόλοχος δ' ἀπόρουσε· τὸν αὖ χαμαὶ ἐξενάριξεν,
χεῖρας ἀπὸ ξίφεϊ τμήξας ἀπό τ' αὐχένα κόψας,
ὅλμον δ' ὣς ἔσσευε κυλίνδεσθαι δι' ὁμίλου.
τοὺς μὲν ἔασ', ὁ δ', ὅθι πλεῖσται κλονέοντο φάλαγγες,
τῇ ῥ' ἐνόρουσ', ἅμα δ' ἄλλοι ἐυκνήμιδες Ἀχαιοί.
πεζοὶ μὲν πεζοὺς ὄλεκον φεύγοντας ἀνάγκῃ,
ἱππεῖς δ' ἱππῆας, ὑπὸ δέ σφισιν ὦρτο κονίη
ἐκ πεδίου, τὴν ὦρσαν ἐρίγδουποι πόδες ἵππων,
χαλκῷ δηιόωντες. ἀτὰρ κρείων Ἀγαμέμνων
αἰὲν ἀποκτείνων ἕπετ', Ἀργείοισι κελεύων.
ὡς δ' ὅτε πῦρ ἀΐδηλον ἐν ἀξύλῳ ἐμπέσῃ ὕλῃ·
πάντῃ τ' εἰλυφόων ἄνεμος φέρει, οἱ δέ τε θάμνοι
πρόρριζοι πίπτουσιν ἐπειγόμενοι πυρὸς ὁρμῇ·
ὣς ἄρ' ὑπ' Ἀτρεΐδῃ Ἀγαμέμνονι πῖπτε κάρηνα
Τρώων φευγόντων, πολλοὶ δ' ἐριαύχενες ἵπποι
κείν' ὄχεα κροτάλιζον ἀνὰ πτολέμοιο γεφύρας,
ἡνιόχους ποθέοντες ἀμύμονας· οἱ δ' ἐπὶ γαίῃ
κείατο γύπεσσιν πολὺ φίλτεροι ἢ ἀλόχοισιν.
Ἕκτορα δ' ἐκ βελέων ὕπαγε Ζεὺς ἔκ τε κονίης
ἔκ τ' ἀνδροκτασίης ἔκ θ' αἵματος ἔκ τε κυδοιμοῦ·

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earth: which may be supported by Ν 131, Π 215 ἀσπὶς ἄρ' ἀσπίδ' ἔρειδε.

145. **ἀπόρουσε**, leapt down, to escape. **τὸν αὖ**, *but* him, see 104. **χαμαί**, opposed to the death of his brother on the chariot.

147. Compare ἧκε δέ μιν σφαιρηδὸν ἑλιξάσθαι Ν 204, στρομβὸν δ' ὣς ἔσσευε Ξ 413. **ὅλμος** is explained by Schol. as κοῖλος λίθος εἰς ὃν κόπτουσιν ὄσπρια (pulse) καὶ ἄλλα τινά, *i.e.* a mortar. The headless and armless trunk he "sent rolling" with a kick, like a round block of stone.

150-154 are very suspicious lines. We must regard **ὑπό . . . ἵππων** as a parenthesis, and join δηιόωντες with **ἱππεῖς** instead of **πόδες**, which is very awkward. The rhythm of 154, where the line is equally divided by a stop, is un-Homeric, the only parallel being Ι 134. The form **ἱππεῖς** is not Epic, but Attic, and there is no analogy to it in Homer. Lehrs has conjectured ἱππῆες δ' ἱππῆας, ὑπὸ σφισι δ' ὦρτο, on the strength of one MS. (D) which reads ἱππῆες, without altering the remainder of the line: but the change is doubtful, as there is no visible cause for the corruption. **ἐρίγδουπος** is elsewhere used only of Zeus, though ἐρίδουπος occurs in Ω and Od. as an epithet of the αἴθουσα, and in Υ 50, κ 515, of rivers.

155. Various explanations of **ἄξυλος** are offered by the Scholia. (1) θρυώδης, *i.e.* full of undergrowth only, with no timber trees. (2) πολύξυλον, with "ἀ- intensive." (3) "untimbered" in the sense ἀφ' ἧς οὐδεὶς ἐξυλίσατο, *incaeduus*. The word is used by Herodotos in the sense of "timberless," and it is thus clearly best to adopt (1); this gives additional force to the word θάμνοι in the next line.

157. **ἐπειγόμενοι**, cf. Φ 362, "assailed."

158. **κάρηνα**, *i.e.* persons: a periphrastic use. Cf. 309, and Φ 336.

160. **κείν'**, *i.e.* κενά, with accent thrown back on account of the apostrophe. **πτολέμοιο γεφύρας**, see Δ 371.

162. Ironical, "more delightful to the vultures than to their own wives."

163-4. This action of Zeus seems quite out of place here, and inconsistent with his message in 186 *sqq*. **ὕπαγε** is used only here in the sense ἄγε ὑπ(ἐκ) βελέων. The two lines seem to be an interpolation intended to account for the absence of Hector at this moment.

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'Ατρεΐδης δ' ἕπετο σφεδανὸν Δαναοῖσι κελεύων.
οἱ δὲ παρ' Ἶλου σῆμα παλαιοῦ Δαρδανίδαο,
μέσσον κὰπ πεδίον, παρ' ἐρινεὸν ἐσσεύοντο
ἱέμενοι πόλιος· ὁ δὲ κεκληγὼς ἕπετ' αἰεὶ
'Ατρεΐδης, λύθρῳ δὲ παλάσσετο χεῖρας ἀάπτους.
ἀλλ' ὅτε δὴ Σκαιάς τε πύλας καὶ φηγὸν ἵκοντο,
ἔνθ' ἄρα δὴ ἵσταντο καὶ ἀλλήλους ἀνέμιμνον,
οἱ δ' ἔτι κὰμ μέσσον πεδίον φοβέοντο βόες ὥς,
ἅς τε λέων ἐφόβησε μολὼν ἐν νυκτὸς ἀμολγῷ
πάσας· τῇ δέ τ' ἰῇ ἀναφαίνεται αἰπὺς ὄλεθρος·
τῆς δ' ἐξ αὐχέν' ἔαξε λαβὼν κρατεροῖσιν ὀδοῦσιν
πρῶτον, ἔπειτα δέ θ' αἷμα καὶ ἔγκατα πάντα λαφύσσει·
ὣς τοὺς 'Ατρεΐδης ἔφεπε κρείων 'Αγαμέμνων
αἰὲν ἀποκτείνων τὸν ὀπίστατον, οἱ δὲ φέβοντο·
[πολλοὶ δὲ πρηνεῖς τε καὶ ὕπτιοι ἔκπεσον ἵππων
'Ατρεΐδεω ὑπὸ χερσί· περιπρὸ γὰρ ἔγχεϊ θῦεν.]
ἀλλ' ὅτε δὴ τάχ' ἔμελλεν ὑπὸ πτόλιν αἰπύ τε τεῖχος
ἵξεσθαι, τότε δή ῥα πατὴρ ἀνδρῶν τε θεῶν τε
Ἴδης ἐν κορυφῇσι καθέζετο πιδηέσσης,
οὐρανόθεν καταβάς· ἔχε δ' ἀστεροπὴν μετὰ χερσίν.
Ἶριν δ' ὤτρυνε χρυσόπτερον ἀγγελέουσαν·
"βάσκ' ἴθι, Ἶρι ταχεῖα, τὸν Ἕκτορι μῦθον ἐνίσπες.
ὄφρ' ἂν μέν κεν ὁρᾷ 'Αγαμέμνονα ποιμένα λαῶν

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166. **οἱ δέ,** the Trojans. For the tomb of Ilos see K 415 ; for the fig-tree Z 433, X 145 ; for the oak-tree (170) E 693.

168. **ἱέμενοι** with the gen. like verbs of "desiring" and "aiming": Ψ 371, 718, etc. ; H. G. § 151 *c*.

169. **ἀάπτους,** see on A 567.

172. **οἱ δέ,** others, *i.e.* stragglers, opposed to the main body.

173. **ἀμολγῷ** seems to mean "in the depth of night." (But see X 317.) The derivation is still doubtful, in spite of numerous conjectures. Perhaps the most probable is Benfey's : he connects it with Slav. *mraku*, Norse *myrks*, our *murky*, all in the sense of darkness. See Curt. *Et.* p. 568. Others assume a noun * *μολγός* from the same root, in sense "cloud," and translate "in the cloudlessness of the night," *i.e.* on a cloudless night. But this does not seem sufficiently general. For Buttmann's view see *Lexil. s.v.*

174. **τῇ ἰῇ,** cf. Π 173, Τ 272, Ε 271, *ἡ μία* υ 110, and so the article is used with other numerals almost as a demonstrative, to single out a definite number and contrast them with the larger mass. H. G. § 260 *c*.

175-6 = P 63-4. 178 = Θ 342.

179-180 seem a very needless repetition of what has already been said several times. **πρηνεῖς** for *πρηνέες* is a form which does not occur again. Aristarchos rightly athetized both, while Zenod. altogether omitted 180 as being interpolated from Π 699.

183. **πιδηέσσης,** only here, = *πολυπίδακος*.

184. **οὐρανόθεν,** from the summit of Olympos (which, though H. does not identify it with *οὐρανός*, still, as a mountain, reached into heaven). **ἀστεροπή,** a lengthened form of *ἀστραπή* (cf. N 242, etc.), which seems specially restricted to indicate the thunderbolt as a weapon, not as a flash.

186. **τόν,** this (which follows): a very unusual use of the demonstrative *ὁ*.

187. **ἂν . . . κεν,** so N 127, Ω 437, and several times in Od. *e.g.* ε 361.

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θύνοντ' ἐν προμάχοισιν ἐναίροντα στίχας ἀνδρῶν,
τόφρ' ἀναχωρείτω, τὸν δ' ἄλλον λαὸν ἀνώχθω
μάρνασθαι δηίοισι κατὰ κρατερὴν ὑσμίνην·
αὐτὰρ ἐπεί κ' ἢ δουρὶ τυπεὶς ἢ βλήμενος ἰῷ
εἰς ἵππους ἅλεται, τότε οἱ κράτος ἐγγυαλίξω
κτείνειν, εἰς ὅ κε νῆας ἐυσσέλμους ἀφίκηται
δύῃ τ' ἠέλιος καὶ ἐπὶ κνέφας ἱερὸν ἔλθῃ."
ὣς ἔφατ', οὐδ' ἀπίθησε ποδήνεμος ὠκέα Ἶρις,
βῆ δὲ κατ' Ἰδαίων ὀρέων εἰς Ἴλιον ἱρήν.
εὗρ' υἱὸν Πριάμοιο δαΐφρονος, Ἕκτορα δῖον,
ἑσταότ' ἔν θ' ἵπποισι καὶ ἅρμασι κολλητοῖσιν·
ἀγχοῦ δ' ἱσταμένη προσέφη πόδας ὠκέα Ἶρις·
"Ἕκτορ υἱὲ Πριάμοιο, Διὶ μῆτιν ἀτάλαντε,
Ζεύς με πατὴρ προέηκε τεΐν τάδε μυθήσασθαι.
ὄφρ' ἂν μέν κεν ὁρᾷς Ἀγαμέμνονα ποιμένα λαῶν
θύνοντ' ἐν προμάχοισιν ἐναίροντα στίχας ἀνδρῶν,
τόφρ' ὑπόεικε μάχης, τὸν δ' ἄλλον λαὸν ἄνωχθι
μάρνασθαι δηίοισι κατὰ κρατερὴν ὑσμίνην·
αὐτὰρ ἐπεί κ' ἢ δουρὶ τυπεὶς ἢ βλήμενος ἰῷ
εἰς ἵππους ἅλεται, τότε τοι κράτος ἐγγυαλίξει
κτείνειν, εἰς ὅ κε νῆας ἐυσσέλμους ἀφίκηαι
δύῃ τ' ἠέλιος καὶ ἐπὶ κνέφας ἱερὸν ἔλθῃ."
ἡ μὲν ἄρ' ὣς εἰποῦσ' ἀπέβη πόδας ὠκέα Ἶρις,
Ἕκτωρ δ' ἐξ ὀχέων σὺν τεύχεσιν ἆλτο χαμᾶζε,
πάλλων δ' ὀξέα δοῦρα κατὰ στρατὸν ᾤχετο πάντῃ
ὀτρύνων μαχέσασθαι, ἔγειρε δὲ φύλοπιν αἰνήν.
οἱ δ' ἐλελίχθησαν καὶ ἐναντίοι ἔσταν Ἀχαιῶν,
Ἀργεῖοι δ' ἑτέρωθεν ἐκαρτύναντο φάλαγγας,
ἀρτύνθη δὲ μάχη, στὰν δ' ἀντίοι. ἐν δ' Ἀγαμέμνων
πρῶτος ὄρουσ', ἔθελεν δὲ πολὺ προμάχεσθαι ἁπάντων.

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189. **ἀνώχθω**, perf. imper.: we have ἀνωγέτω from the aor., β 195.

194. **ἱερόν**, perhaps in the primitive sense "strong darkness," cf. A 366; an epithet suggested by the irresistible force with which it drives away the day.

This promise is not fulfilled, for Patroklos utterly routs the Trojans on the same day. These two lines with 208-9 are probably interpolated from P 454-5, where they are more in place, for they are thereafter accomplished to the letter.

200. **υἱέ**, see A 489 for the scansion.

201. **τεΐν** = σοί, a form which occurs elsewhere only in Od. The form is "Doric," acc. to Schol. A: but this is of course wrong. The ν seems to represent the *m* of I. E. *tu-bhjam* (*ti-bi*), the *-bh-* being dropped.

202-209 = 187-196, *mutatis mutandis*.

214. **ἐλελίχθησαν**, read δὲ Ϝελίχθησαν, wheeled round. See A 530.

216. **μάχη** seems to be used here in a concrete sense, as in old English, of the embattled hosts: "the battle was ranged in order," *i.e.* the lines were re-formed. Cf. M 43, O 303.

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ἔσπετε νῦν μοι, μοῦσαι Ὀλύμπια δώματ' ἔχουσαι,
ὅς τις δὴ πρῶτος Ἀγαμέμνονος ἀντίος ἦλθεν
ἢ αὐτῶν Τρώων ἠὲ κλειτῶν ἐπικούρων.
Ἰφιδάμας Ἀντηνορίδης ἠΰς τε μέγας τε,
ὃς τράφη ἐν Θρῄκῃ ἐριβώλακι, μητέρι μήλων·
Κισσῆς τόν γ' ἔθρεψε δόμοις ἔνι τυτθὸν ἐόντα
μητροπάτωρ, ὃς ἔτικτε Θεανὼ καλλιπάρῃον·
αὐτὰρ ἐπεί ῥ' ἥβης ἐρικυδέος ἵκετο μέτρον,
αὐτοῦ μιν κατέρυκε, δίδου δ' ὅ γε θυγατέρα ἥν·
γήμας δ' ἐκ θαλάμοιο μετὰ κλέος ἵκετ' Ἀχαιῶν
σὺν δυοκαίδεκα νηυσὶ κορωνίσιν, αἵ οἱ ἕποντο.
τὰς μὲν ἔπειτ' ἐν Περκώτῃ λίπε νῆας ἐίσας,
αὐτὰρ ὁ πεζὸς ἐὼν εἰς Ἴλιον εἰληλούθειν·
ὅς ῥα τότ' Ἀτρεΐδεω Ἀγαμέμνονος ἀντίος ἦλθεν.
οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,
Ἀτρεΐδης μὲν ἅμαρτε, παραὶ δέ οἱ ἐτράπετ' ἔγχος,
Ἰφιδάμας δὲ κατὰ ζώνην, θώρηκος ἔνερθεν,
νύξ', ἐπὶ δ' αὐτὸς ἔρεισε βαρείῃ χειρὶ πιθήσας·
οὐδ' ἔτορε ζωστῆρα παναίολον, ἀλλὰ πολὺ πρὶν

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218. This appeal to the Muses (cf. B 484) fitly introduces what is really the turning point of the poem. For now begins, with the wounding of Agamemnon, the disastrous rout of the Greeks which prevails upon Achilles to relax his anger and send Patroklos to the rescue.

219. **ἀντίος**, so most MSS., with Zenod. and Aristophanes: Aristarchos *ἀντίον*. The difference is immaterial.

221. The name is introduced asyndetically, just as in A 8.

222. For **μήλων** Zenod. read *θηρῶν*.

224. **μητροπάτωρ**: it will be seen that Iphidamas thus married his maternal aunt (as did Diomedes, E 412), the sister of his mother Theano, the priestess of Athene in Troy, and wife of Antenor (Z 298).

225. **ἐρικυδέος**, because it gives a youth the power of attaining martial glory.

226. **αὐτοῦ μιν κατέρυκε**, his grandfather tried (imperf.) to keep him at home (lit. there where he was): **δίδου**, gave him in marriage (for a consideration; see 243-5). The imperf. indicates that *δίδου* is subordinate, = "*by* giving" (see H. G. § 71).

227. **ἐκ θαλάμοιο**, straight from the bridal chamber. **μετὰ κλέος Ἀχ.**, "after the fame of the Achaians," *i.e.* he went in the direction whence came the rumour of their expedition, as though to find it out. Cf. l. 21, and N 364.

229. Perkote, a town on the Hellespont in the N. of the Troad. As he came from the E. of Thrace across the Propontis, this would be the nearest point to Troy that he could reach; for the Greeks held the mouth of the Hellespont.

230. **πεζὸς ἐών** (al. *ἰών*), *i.e.* by land.

233. Schol. A remarks that this is the only instance in the Iliad of a single combat where the warrior who has the first cast and misses his shot still wins in the end.

234. **ζώνη** seems here to mean the waist of the cuirass = *ζῶμα*, Δ 187. **θώρηκος ἔνερθεν** must then mean "in the lower part of the breastplate," "the genitive being partitive, not ablatival." Possibly however *ζώνη* might = *ζωστήρ*, as it is always used of a woman's girdle except here, and B 479 where it means the (human) waist. See Helbig, H. E. p. 199.

235. **αὐτὸς ἐπέρεισε**, *i.e.* he threw the weight of his whole *body* into the blow, following up his heavy hand.

236. **ἔτορε**, this form only here: see note on K 267.

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ἀργύρῳ ἀντομένη μόλιβος ὣς ἐτράπετ' αἰχμή.
καὶ τό γε χειρὶ λαβὼν εὐρὺ κρείων Ἀγαμέμνων
ἕλκ' ἐπὶ οἷ μεμαὼς ὥς τε λίς, ἐκ δ' ἄρα χειρὸς
σπάσσατο· τὸν δ' ἄορι πλῆξ' αὐχένα, λῦσε δὲ γυῖα.
ὣς ὁ μὲν αὖθι πεσὼν κοιμήσατο χάλκεον ὕπνον
οἰκτρός, ἀπὸ μνηστῆς ἀλόχου, ἀστοῖσιν ἀρήγων,
κουριδίης, ἧς οὔ τι χάριν ἴδε, πολλὰ δ' ἔδωκεν·
πρῶθ' ἑκατὸν βοῦς δῶκεν, ἔπειτα δὲ χίλι' ὑπέστη,
αἶγας ὁμοῦ καὶ ὄις, τά οἱ ἄσπετα ποιμαίνοντο.
δὴ τότε γ' Ἀτρεΐδης Ἀγαμέμνων ἐξενάριξεν,
βῆ δὲ φέρων ἀν' ὅμιλον Ἀχαιῶν τεύχεα καλά.
τὸν δ' ὡς οὖν ἐνόησε Κόων ἀριδείκετος ἀνδρῶν,
πρεσβυγενὴς Ἀντηνορίδης, κρατερόν ῥά ἑ πένθος
ὀφθαλμοὺς ἐκάλυψε κασιγνήτοιο πεσόντος.
στῆ δ' εὐρὰξ σὺν δουρὶ λαθὼν Ἀγαμέμνονα δῖον,
νύξε δέ μιν κατὰ χεῖρα μέσην, ἀγκῶνος ἔνερθεν,
ἀντικρὺς δὲ διέσχε φαεινοῦ δουρὸς ἀκωκή.
ῥίγησέν τ' ἄρ' ἔπειτα ἄναξ ἀνδρῶν Ἀγαμέμνων·
ἀλλ' οὐδ' ὣς ἀπέληγε μάχης ἠδὲ πτολέμοιο,
ἀλλ' ἐπόρουσε Κόωνι ἔχων ἀνεμοτρεφὲς ἔγχος.

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237. **μόλιβος**, lead, named only here: but cf. *μολυβδαίνη* Ω 80—both times in similes, not as actually in use, as though the poet were aware that the metal was unknown in the heroic age.

238. **τό γε**, as though *ἔγχος* or *δόρυ*, instead of *αἰχμή*, had preceded. The spear being thus caught, Ag. is able to grasp it and drag it towards himself out of Iphidamas' hand. **μεμαώς**, furious as a lion. Schol. A refers to the legend that wounded lions attempt to tear the spears from the huntsmen's hands.

241. **χάλκεον ὕπνον**, as though the sleep of death bound a man with bands that he could not break: Vergil's "Ferreus somnus," *Aen.* x. 745.

242. **οἰκτρός**, an exclamation, like *νήπιος*, *σχέτλιος*. **ἀπό**, *far* away. **ἀστοῖσιν**: he was a Trojan, as the son of Antenor, though he had been brought up in Thrace.

243. **κουριδίης**, see A 114. **χάριν**, he saw no return for the *ἕδνα*, or price he had paid to the father for his bride. This passage very clearly shews that marriage was a bargain. See I 146. Of course the gifts are not made to the wife, marriage settlements being not yet known. **πολλὰ δέ**, *i.e.* *although* he had paid a large price.

244. **πρῶτα**, as an immediate payment; **ἔπειτα**, in instalments from the increase of his herds. Observe **χίλια** in neut. agreeing *κατὰ σύνεσιν* only with *βοῦς*, *αἶγας* and *ὄις*, perhaps from the general idea of *μῆλα* which covers all. See on E 140.

248. **ἀριδείκετος** (except here and Σ 320 only in Od.), conspicuous, "exalted among men."

249. **πρεσβυγενής**, therefore the elder brother of Iphidamas.

250. **ὀφθαλμοὺς ἐκάλυψε**, as though grief threw a mist over his eyes; a metaphor very naturally suggested by rising tears, P 591, Σ 22, etc. **κασιγ. πεσόντος**, gen. after *πένθος*.

251. **στῆ εὐράξ** (O 541), he came up (A 197) from the side. It looks as though *εὐράξ* were a naval expression, on the "broadside." For the form cf. *μουνάξ*, θ 371: the termination is perhaps an instrumental form conn. with -*άκις* of *πολλάκις*, etc.

252. **χεῖρα**, the forearm, as often.

253. **διέσχε**, passed right through. E 100, etc.

256. **ἀνεμοτρεφές**, "a spear of grain

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ἤ τοι ὁ Ἰφιδάμαντα κασίγνητον καὶ ὄπατρον
ἕλκε ποδὸς μεμαώς, καὶ ἀύτει πάντας ἀρίστους·
τὸν δ' ἕλκοντ' ἀν' ὅμιλον ὑπ' ἀσπίδος ὀμφαλοέσσης
οὔτησε ξυστῷ χαλκήρεϊ, λῦσε δὲ γυῖα·
τοῖο δ' ἐπ' Ἰφιδάμαντι κάρη ἀπέκοψε παραστάς.
ἔνθ' Ἀντήνορος υἷες ὑπ' Ἀτρεΐδῃ βασιλῆι
πότμον ἀναπλήσαντες ἔδυν δόμον Ἄιδος εἴσω.
  αὐτὰρ ὁ τῶν ἄλλων ἐπεπωλεῖτο στίχας ἀνδρῶν
ἔγχεΐ τ' ἄορί τε μεγάλοισί τε χερμαδίοισιν,
ὄφρα οἱ αἷμ' ἔτι θερμὸν ἀνήνοθεν ἐξ ὠτειλῆς.
αὐτὰρ ἐπεὶ τὸ μὲν ἕλκος ἐτέρσετο, παύσατο δ' αἷμα,
ὀξεῖαι δ' ὀδύναι δῦνον μένος Ἀτρεΐδαο.
ὡς δ' ὅτ' ἂν ὠδίνουσαν ἔχῃ βέλος ὀξὺ γυναῖκα,
δριμύ, τό τε προϊεῖσι μογοστόκοι Εἰλείθυιαι,
Ἥρης θυγατέρες πικρὰς ὠδῖνας ἔχουσαι,
ὣς ὀξεῖ' ὀδύναι δῦνον μένος Ἀτρεΐδαο.

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storm-toughened on a windy site," Tennyson. The idea was that the buffeting of the winds strengthened the grain of the wood.

257. **ὄπατρον**, son of the same father. ὁ- is *sa-*, together; just like ἀ- δελφός, "of the same womb." So ὄτριχας οἰέτεας, B 765. **κασίγνητον** is a general term covering fraternity on either side, and is specialized by the addition of ὄπατρον.

259. **τόν**, Koön: **οὔτησε**, sc. Ἀγαμέμνων.

263. **ἔδυν**, plur. like ἔβαν, στάν (l. 216), φθάν (51), etc.

264. **ἐπεπωλεῖτο**, "ranged" in hostile sense. It is also used of a general reviewing his army, Δ 231, etc.

266. "So long as the hot blood still gushed from the wound," before painful inflammation had set in. **ἀν-ήνοθ-εν**, from ἀνά and ἀνεθ- = ἀνθ-, to sprout, spring forth. Cf. on ἐπενήνοθε, B 219. Curt. *Et.* no. 304; Buttmann, *Lex.* p. 133.

267. **ἐτέρσετο**, began (imperf.) to dry up.

268. **δέ** marks the apodosis.

269. **βέλος ἔχῃ**, metaphorically: "fear *took hold* upon them and *pain* as of a woman in travail." Compare also Θ 513 βέλος πέσσειν, in the sense of "wound."

270. **μογοστόκοι Εἰλείθυιαι**, both words of doubtful origin. The first is generally derived from μόγος, and explained "helping in *painful labour*." For the σ compare θεόσ-δοτος, δικασπόλος. Fick however refers to the Skt. root *magh*, to make great, to forward (whence μῆχος, μέγας, etc.), and explains "forwarding childbirth," comparing φερεσ-βιος. L. Meyer again (C. *Stud.* v. 95) divides μογο- στόκος, and explains "averting pain," root *stak* to drive back, to bring to a standstill (secondary of *sta*). So Brugmann, C. *St.* ix. 270. If so, the meaning of the word must have been quite forgotten, as the function of the Eileithyiae here is just the opposite.

Εἰλείθυιαι (plur. here and T 119 only: sing. Π 187, T 103, τ 188), according to the old explanation "the comers," *i.e.* the goddesses that come in the hour of need. Fasi explains it as a personification of "the woman's time that is come," comparing **ἦλθεν** ἡ ὥρα αὐτῆς, John xvi. 21. Fick connects with ἐλεύθερος, to set free; the goddesses that liberate from pangs. The most probable derivation is perhaps that from Fελ, ἐλύω (= *volvo*), as if = the Twisters, squeezers, a personification of the writhing pangs.

271. **Ἥρης**, because she presides over marriage. **ἔχουσαι**, "having rule over."

272. **ὀξεῖ'**, *i.e.* ὀξεῖαι, an elision which nowhere else occurs. Bentley conj. ὀξεῖ' ὀδύνη δῦνεν, but it is a question whether this line should not be omitted, a comma being put at the end of 268 and δ' in 269 being omitted. See Cobet, M. C. p. 375.

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ἐς δίφρον δ' ἀνόρουσε καὶ ἡνιόχῳ ἐπέτελλεν
νηυσὶν ἔπι γλαφυρῇσιν ἐλαυνέμεν· ἤχθετο γὰρ κῆρ.
ἤυσεν δὲ διαπρύσιον Δαναοῖσι γεγωνώς·
" ὦ φίλοι, Ἀργείων ἡγήτορες ἠδὲ μέδοντες,
ὑμεῖς μὲν νῦν νηυσὶν ἀμύνετε ποντοπόροισιν
φύλοπιν ἀργαλέην, ἐπεὶ οὐκ ἐμὲ μητίετα Ζεὺς
εἴασε Τρώεσσι πανημέριον πολεμίζειν."
ὣς ἔφαθ', ἡνίοχος δ' ἵμασεν καλλίτριχας ἵππους
νῆας ἔπι γλαφυράς, τὼ δ' οὐκ ἀέκοντε πετέσθην·
ἄφρεον δὲ στήθεα, ῥαίνοντο δὲ νέρθε κονίῃ,
τειρόμενον βασιλῆα μάχης ἀπάνευθε φέροντες.
Ἕκτωρ δ' ὡς ἐνόησ' Ἀγαμέμνονα νόσφι κιόντα,
Τρωσί τε καὶ Λυκίοισιν ἐκέκλετο μακρὸν ἀύσας·
" Τρῶες καὶ Λύκιοι καὶ Δάρδανοι ἀγχιμαχηταί,
ἀνέρες ἔστε, φίλοι, μνήσασθε δὲ θούριδος ἀλκῆς.
οἴχετ' ἀνὴρ ὤριστος, ἐμοὶ δὲ μέγ' εὖχος ἔδωκεν
Ζεὺς Κρονίδης· ἀλλ' ἰθὺς ἐλαύνετε μώνυχας ἵππους
ἰφθίμων Δαναῶν, ἵν' ὑπέρτερον εὖχος ἄρησθε."
ὣς εἰπὼν ὤτρυνε μένος καὶ θυμὸν ἑκάστου.
ὡς δ' ὅτε πού τις θηρητὴρ κύνας ἀργιόδοντας
σεύῃ ἐπ' ἀγροτέρῳ συῒ καπρίῳ ἠὲ λέοντι,
ὣς ἐπ' Ἀχαιοῖσιν σεῦε Τρῶας μεγαθύμους
Ἕκτωρ Πριαμίδης, βροτολοιγῷ ἶσος Ἄρηι.
αὐτὸς δ' ἐν πρώτοισι μέγα φρονέων ἐβεβήκειν,
ἐν δ' ἔπεσ' ὑσμίνῃ ὑπεραέι ἶσος ἀέλλῃ,
ἥ τε καθαλλομένη ἰοειδέα πόντον ὀρίνει.
ἔνθα τίνα πρῶτον, τίνα δ' ὕστατον ἐξενάριξεν

277. Observe how Agamemnon as usual gives way to despondency at the first reverse, and thinks only of danger to the ships, although he has hitherto been driving the Trojans right up to their city. Cf. Ι 27, Ξ 65-80.

282. **ἄφρεον στήθεα** (synizesis in both words), their chests were covered with foam. **στήθεα** is probably accus.

284. Hector recognizes the moment at which Zeus has promised him victory (191).

288. **ὤριστος** (= ὁ ἄριστος), cf. ὡὑτός Ε 396. **μέγα** seems to be an adv., "has granted me my desire *to the full*."

290. **ὑπέρτερον** seems to form part of the predicate, "that ye may obtain your boast in victory," or perhaps "exalted above the boast of the Greeks." Cf. κῦδος ὑπέρτερον = glory of victory, Μ 437, Ο 491. But Ar. read ὑπέρτεροι.

292. **που** is nowhere else used in this way in a simile. **ἀργιόδοντας** is elsewhere used only of boars.

297. **ὑπεραέι**, blowing from on high, cf. ἀκραέι, ξ 253: an expression very natural to men who were accustomed to the sudden squalls which "leap down" upon coasting ships beneath the steep shores of Thrace and the Greek islands. Aristonikos mentions a variant ὑπὲρ οὔρεος.

298. **ἰοειδέα**, blue (or rather perhaps *dark*) like violets. The word occurs elsewhere only in Od.

299. For the question, cf. Π 692: it

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Ἕκτωρ Πριαμίδης, ὅτε οἱ Ζεὺς κῦδος ἔδωκεν;
Ἀσαῖον μὲν πρῶτα καὶ Αὐτόνοον καὶ Ὀπίτην
καὶ Δόλοπα Κλυτίδην καὶ Ὀφέλτιον ἠδ' Ἀγέλαον
Αἴσυμνόν τ' Ὦρόν τε καὶ Ἱππόνοον μενεχάρμην.
τοὺς ἄρ' ὅ γ' ἡγεμόνας Δαναῶν ἕλεν, αὐτὰρ ἔπειτα
πληθύν, ὡς ὁπότε νέφεα Ζέφυρος στυφελίξῃ
ἀργεστᾶο Νότοιο, βαθείῃ λαίλαπι τύπτων·
πολλὸν δὲ τρόφι κῦμα κυλίνδεται, ὑψόσε δ' ἄχνη
σκίδναται ἐξ ἀνέμοιο πολυπλάγκτοιο ἰωῆς·
ὣς ἄρα πυκνὰ καρήαθ' ὑφ' Ἕκτορι δάμνατο λαῶν.
  ἔνθα κε λοιγὸς ἔην καὶ ἀμήχανα ἔργα γένοντο,
καί νύ κεν ἐν νήεσσι πέσον φεύγοντες Ἀχαιοί,
εἰ μὴ Τυδεΐδῃ Διομήδεϊ κέκλετ' Ὀδυσσεύς·
"Τυδεΐδη, τί παθόντε λελάσμεθα θούριδος ἀλκῆς;
ἀλλ' ἄγε δεῦρο, πέπον, παρ' ἔμ' ἵστασο· δὴ γὰρ ἔλεγχος
ἔσσεται, εἴ κεν νῆας ἕλῃ κορυθαίολος Ἕκτωρ."
  τὸν δ' ἀπαμειβόμενος προσέφη κρατερὸς Διομήδης·
"ἦ τοι ἐγὼ μενέω καὶ τλήσομαι· ἀλλὰ μίνυνθα
ἡμέων ἔσσεται ἦδος, ἐπεὶ νεφεληγερέτα Ζεὺς
Τρωσὶν δὴ βόλεται δοῦναι κράτος ἠέ περ ἡμῖν."
  ἦ καὶ Θυμβραῖον μὲν ἀφ' ἵππων ὦσε χαμᾶζε

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is a rhetorical figure analogous to the apostrophe of 218, and indicates that such a vast number were slain that it is no easy matter to name them.

306. **Νότοιο** is genit. after *νέφεα*, the clouds brought by the south wind. Cf. *κύματα παντοίων ἀνέμων*, B 397. **ἀργεστᾶο**, as Φ 334. From its use here it may perhaps mean "bringing bright white clouds:" it can hardly be compared with the *albus notus* of Horace which *deterget nubila caelo.* **τύπτων**, "lashing them with dense hurricane." **βαθείῃ** perhaps means "far-extending," reaching from earth to sky. But Nauck conj. *βαρείῃ*.

307. **τρόφι**, big; lit. nourished to full size. So *τροφόεντα* O 621, γ 290 (where La R. would read *τροφέοντο* as if = *τρέφοντο*): compare Lat. *altus* from *alo*. **πολλόν** is predicative, in multitudes.

308. **πολύπλαγκτος** occurs elsewhere only in Od. of wanderers tossed about from shore to shore. Here it may be transitive, "scattering"; the "wandering wind" is hardly a Homeric thought. **ἰωῆς**, Δ 276. **καρήατα**, like *κάρηνα*, 158.

310. This line gives an expanded form of the idiomatic *λοίγια ἔργα* A 518, etc.

311. Cf. I 235: the phrase **πέσον** is here clearly used of the fugitives, not of the assailants.

313. **τί παθόντε**, "what has come upon us that we have forgotten?" The expression looks rather like an Atticism, and seems to recur only in the probably post-Homeric ω 106.

314. **πέπον**, see I 252. **παρ' ἔμ' ἵστασο**, come and stand by my side.

317. **μίνυνθα**, "only for a little while will there be any profit of us," *i.e.* we shall not be able to give any lasting pleasure to our friends. (So Fäsi, comparing Σ 80 *ἀλλὰ τί μοι τῶν ἦδος, ἐπεί, κ.τ.λ.* So A 576, etc. *ἦδος* occurs only in this phrase with *ἐπεί.*)

319. **βόλεται** (α 234, π 387), a form occurring only here in Il. The root *βολ-* is used to form the present stem (just like Lat. *vol-o*) without the usual strengthening (*βούλομαι* for *βόλ-ν-ομαι*, acc. to Curtius, *Vb.* i. 250). The verb is followed by **ἠέ** because it expresses *preference:* see A 117, γ 232.

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δουρὶ βαλὼν κατὰ μαζὸν ἀριστερόν, αὐτὰρ Ὀδυσσεὺς
ἀντίθεον θεράποντα Μολίονα τοῖο ἄνακτος.
τοὺς μὲν ἔπειτ' εἴασαν, ἐπεὶ πολέμου ἀπέπαυσαν·
τὼ δ' ἀν' ὅμιλον ἰόντε κυδοίμεον, ὡς ὅτε κάπρω
ἐν κυσὶ θηρευτῆσι μέγα φρονέοντε πέσητον·
ὣς ὄλεκον Τρῶας πάλιν ὀρμένω· αὐτὰρ Ἀχαιοὶ
ἀσπασίως φεύγοντες ἀνέπνεον Ἕκτορα δῖον.
ἔνθ' ἑλέτην δίφρον τε καὶ ἀνέρε δήμου ἀρίστω,
υἷε δύω Μέροπος Περκωσίου, ὃς περὶ πάντων
ᾔδεε μαντοσύνας, οὐδὲ οὓς παῖδας ἔασκεν
στείχειν ἐς πόλεμον φθισήνορα· τὼ δέ οἱ οὔ τι
πειθέσθην· κῆρες γὰρ ἄγον μέλανος θανάτοιο.
τοὺς μὲν Τυδεΐδης δουρικλειτὸς Διομήδης
θυμοῦ καὶ ψυχῆς κεκαδὼν κλυτὰ τεύχε' ἀπηύρα,
Ἱππόδαμον δ' Ὀδυσεὺς καὶ Ὑπείροχον ἐξενάριξεν.
ἔνθα σφιν κατὰ ἶσα μάχην ἐτάνυσσε Κρονίων
ἐξ Ἴδης καθορῶν· τοὶ δ' ἀλλήλους ἐνάριζον.
ἦ τοι Τυδέος υἱὸς Ἀγάστροφον οὔτασε δουρὶ
Παιονίδην ἥρωα κατ' ἰσχίον· οὐδέ οἱ ἵπποι
ἐγγὺς ἔσαν προφυγεῖν, ἀάσατο δὲ μέγα θυμῷ.
τοὺς μὲν γὰρ θεράπων ἀπάνευθ' ἔχεν, αὐτὰρ ὁ πεζὸς
θῦνε διὰ προμάχων, εἵως φίλον ὤλεσε θυμόν.
Ἕκτωρ δ' ὀξὺ νόησε κατὰ στίχας, ὦρτο δ' ἐπ' αὐτοὺς
κεκληγώς· ἅμα δὲ Τρώων εἵποντο φάλαγγες.

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322. **τοῖο ἄνακτος**, so γ 388, φ 62: of him, the lord. Compare *τοῖο γέροντος* I 469, and H. G. § 261, 3 (1).

324. **κυδοίμεον**, made havoc *of it;* the word is transitive in O 136.

326. **πάλιν ὀρμένω**, charging back (from flight). Aristarchos read *παλινορμένω* in one word; and so A. Cf. A 59, *παλιμπλαγχθέντας*.

327. The order of the words is *ἀσπ. ἀνέπνεον, φεύγ. Ἕκτορα*.

328. **ἑλέτην** is applied to *δίφρον* and *ἀνέρε* by a sort of zeugma: *captured* the chariot and *slew* the warriors. The latter is the regular use of *αἱρέω* in battle scenes, the notion of *catching, capturing* passing into that of *overcoming*, and that again into *slaying*. **δήμου ἀρίστω**, chiefs in their local community, Apaisos, as we see from B 828-834 (*δῆμον Ἀπαισοῦ*), where their names, Adrestos and Amphios, are given, and 329-332 are repeated.

334. **κεκαδών**, having deprived them, cf. *κεκαδήσει*, φ 153: a word of doubtful etymology. Curtius refers to *κήδω*, "to hurt" (*Et.* no. 284), but this does not suit the sense. Like *κεκάδοντο* (Δ 497, *q.v.*) it belongs to root *skad* to separate, whence also *χάζω*, the *s* having in the latter case produced aspiration of the *k*, while in the former it has simply disappeared.

336. **κατὰ ἶσα μάχην ἐτάνυσσε**, see on H 102.

339. **οὐδέ οἱ ἵπποι**, so Bentley, with one MS.; *cet.* *οὐ γάρ οἱ ἵπποι*, while A gives as a variant *οὐδὲ γὰρ ἵπποι*, which may be right, but looks more like a combination of the other two readings. The *F* of *Fοι* cannot be neglected.

340. **ἀάσατο** here indicates only extreme folly, without connotation of moral offence; unless indeed it be implied that his joining the *πρόμαχοι* was an act of culpable presumption.

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τὸν δὲ ἰδὼν ῥίγησε βοὴν ἀγαθὸς Διομήδης,
αἶψα δ' Ὀδυσσῆα προσεφώνεεν ἐγγὺς ἐόντα·
"νῶιν δὴ τόδε πῆμα κυλίνδεται, ὄβριμος Ἕκτωρ·
ἀλλ' ἄγε δὴ στέωμεν καὶ ἀλεξώμεσθα μένοντες."
ἦ ῥα καὶ ἀμπεπαλὼν προΐει δολιχόσκιον ἔγχος,
καὶ βάλεν, οὐδ' ἀφάμαρτε, τιτυσκόμενος κεφαλῆφιν,
ἄκρην κὰκ κόρυθα· πλάγχθη δ' ἀπὸ χαλκόφι χαλκός,
οὐδ' ἵκετο χρόα καλόν· ἐρύκακε γὰρ τρυφάλεια
τρίπτυχος αὐλῶπις, τήν οἱ πόρε Φοῖβος Ἀπόλλων.
Ἕκτωρ δ' ὦκ' ἀπέλεθρον ἀνέδραμε, μῖκτο δ' ὁμίλῳ.
στῆ δὲ γνὺξ ἐριπὼν καὶ ἐρείσατο χειρὶ παχείῃ
[γαίης· ἀμφὶ δὲ ὄσσε κελαινὴ νὺξ ἐκάλυψεν].
ὄφρα δὲ Τυδεΐδης μετὰ δούρατος ᾤχετ' ἐρωὴν
τῆλε διὰ προμάχων, ὅθι οἱ καταείσατο γαίης,
τόφρ' Ἕκτωρ ἄμπνυτο, καὶ ἂψ ἐς δίφρον ὀρούσας
ἐξέλασ' ἐς πληθὺν καὶ ἀλεύατο κῆρα μέλαιναν,
δουρὶ δ' ἐπαΐσσων προσέφη κρατερὸς Διομήδης·

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347. **πῆμα**, "this bane;" so *νέφος* is applied, by a sort of personification, to Hector, P 243. **κυλίνδεται**, like a wave.

348. **στέωμεν**, by metathesis of quantity for *στήομεν*. Possibly we should read *στάομεν*, though the shortening of the *α* is doubtful.

350. **οὐδὲ . . . κεφαλῆφιν** is parenthetical. **κεφαλῆφιν** appears to represent a genitive, the regular case after verbs of aiming. So **χαλκόφι** in the next line. Possibly however they may both be locatives, *e.g.* *ἀπὸ χαλκόφι* = "from *on* the bronze;" there is no reason why, in old Greek, this case may not have been used with *ἀπό*, *πρό*, etc. All the forms in -*φι* quoted under the heading of "Ablative" in H. G. § 156, except ε 152 and N 700, have a locative sense, the ablative notion being given by the prepositions. Possibly therefore *all* the instances of this case-ending should be reduced to the two headings of Instrumental and Locative, with the exception of a few "false archaisms." See H. G. § 158, *note*.

353. **τρίπτυχος**: perhaps, like the cap in K 261, it is of leather, with a felt lining inside, and the metal covering without. **αὐλῶπις, τρυφάλεια**, see E 182.

354. **ἀπέλεθρον**, an unmeasured, *i.e.* very great, distance; as in *ἶν' ἀπέλεθρον ἔχοντας* E 245, etc. There is a variant in one MS. *ὦκα πέλεθρον*, and so Tzetzes took the words. This is preferred by Mr. Ridgeway (J. H. S. vi. 325) on the ground that the *πλέθρον* is properly a measure of distance; and that it became a measure of area only in combination with the unit "furrow-length" (see on K 351), as representing the unit distance between the *οὖρα*, *i.e.* the breadth of a piece of ground which a team could plough in a day's work. This suits the other passages (Φ 407, λ 577) in which *πέλεθρον* occurs; in both of these it is better to take it as a measure of length than as one of area. But this is not sufficient to overthrow the best tradition here, which is quite intelligible.

355-6 = E 309-10; the second line was athetized by Ar. and Aristophanes, and omitted by Zenod. on the ground that the results are too serious for a comparatively unsuccessful blow. Ar. therefore in 359 evidently read **ἄμπνυτο**, "recovered his breath," not **ἔμπνυτο**, "came back to his senses," as La R. supposes without authority (see on E 697).

357. **μετὰ δούρατος ἐρωήν**, "after," *i.e.* in the direction of the flight of his spear, to pick it up again.

358. **καταείσατο**, for the hiatus see Δ 138. **γαίης**, local, as in 356, had descended on the ground. This is more Homeric than the alternative of making it a partitive gen. after *ὅθι*.

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"ἐξ αὖ νῦν ἔφυγες θάνατον, κύον· ἦ τέ τοι ἄγχι
ἦλθε κακόν· νῦν αὖτέ σ' ἐρύσατο Φοῖβος Ἀπόλλων,
ᾧ μέλλεις εὔχεσθαι ἰὼν ἐς δοῦπον ἀκόντων.
ἦ θήν σ' ἐξανύω γε καὶ ὕστερον ἀντιβολήσας,
εἴ πού τις καὶ ἐμοί γε θεῶν ἐπιτάρροθός ἐστιν.
νῦν αὖ τοὺς ἄλλους ἐπιείσομαι, ὅν κε κιχείω."
ἦ καὶ Παιονίδην δουρικλυτὸν ἐξενάριξεν.
αὐτὰρ Ἀλέξανδρος, Ἑλένης πόσις ἠυκόμοιο,
Τυδεΐδῃ ἔπι τόξα τιταίνετο, ποιμένι λαῶν,
στήλῃ κεκλιμένος ἀνδροκμήτῳ ἐπὶ τύμβῳ
Ἴλου Δαρδανίδαο, παλαιοῦ δημογέροντος.
ἦ τοι ὁ μὲν θώρηκα Ἀγαστρόφου ἰφθίμοιο
αἴνυτ' ἀπὸ στήθεσφι παναίολον ἀσπίδα τ' ὤμων
καὶ κόρυθα βριαρήν· ὁ δὲ τόξου πῆχυν ἄνελκεν
καὶ βάλεν, οὐδ' ἄρα μιν ἅλιον βέλος ἔκφυγε χειρός,
ταρσὸν δεξιτεροῖο ποδός· διὰ δ' ἀμπερὲς ἰὸς
ἐν γαίῃ κατέπηκτο. ὁ δὲ μάλα ἡδὺ γελάσσας
ἐκ λόχου ἀμπήδησε καὶ εὐχόμενος ἔπος ηὔδα·
"βέβληαι, οὐδ' ἅλιον βέλος ἔκφυγεν· ὡς ὄφελόν τοι
νείατον ἐς κενεῶνα βαλὼν ἐκ θυμὸν ἑλέσθαι·
οὕτω κεν καὶ Τρῶες ἀνέπνευσαν κακότητος,
οἵ τέ σε πεφρίκασι λέονθ' ὡς μηκάδες αἶγες."

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364. **μέλλεις**, ironical, "to whom no doubt you pray." See Α 564.

365. **ἐξανύω**, future: exactly our idiomatic "I will *finish*, *despatch* thee."

366. **ἐπιτάρροθος**, champion. See Ε 828. 362-367 are also found *verbatim* in Υ 449-454, where the violent language of 362 seems more in keeping with the uncontrollable passion of Achilles than here with the always moderate temper of Diomed.

368. **ἐξενάριζεν**, so Ar., "continued the despoiling" of P., which task Hector had interrupted, 343: *caet.* and Zenod. **ἐξενάριξεν**, but the aor. is obviously less suitable: his continued attention to the corpse explains how Paris got his opportunity. So **αἴνυτο**, 374, "was in the act of stripping off."

372. For the tomb of Ilos see 166; **ἀνδροκμήτῳ**, "artificial," distinguishes the barrow from any accidental mounds on the plain. **δημογέροντος**, "elder of the community," see Γ 149. Ilos is in the direct royal line (Υ 232) and is the eponym of Ilios. The name thus indicates the identity of royalty with the patriarchate of the village community.

375. **πῆχυν**, see φ 419 *τὸν* (*ὀιστὸν*) *ῥ' ἐπὶ πήχει ἑλὼν ἕλκεν νευρὴν γλυφίδας τε*, from which it is clear that the word indicates the (metallic?) handle into which the two horns forming the bow (Δ 105-111) are fastened.

376. **οὐδὲ . . . χειρός** is parenthetical, **βάλεν** going with *ταρσόν*.

377. **ταρσόν**, apparently the flat of the foot (so only here and 388). In ι 219 *ταρσοί* are explained as hurdles or wickerwork shelves, so called from *τέρσειν*, because they are used for drying cheeses upon. Perhaps the foot was thought to have some resemblance to these.

380. **βέβληαι**, perhaps rather *βέβλη'*, as the synizesis is violent. Others scan *βέβληαι* as a dactyl, cf. *ληϊστή* or *λεϊστή*, Ι 408.

381. **νείατον**, nethermost, from root *ni* = down; see on *νειαίρῃ*, Ε 539.

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τὸν δ' οὐ ταρβήσας προσέφη κρατερὸς Διομήδης·
"τοξότα, λωβητήρ, κέραι ἀγλαέ, παρθενοπῖπα,
εἰ μὲν δὴ ἀντίβιον σὺν τεύχεσι πειρηθείης,
οὐκ ἄν τοι χραίσμῃσι βιὸς καὶ ταρφέες ἰοί·
νῦν δέ μ' ἐπιγράψας ταρσὸν ποδὸς εὔχεαι αὔτως.
οὐκ ἀλέγω, ὡς εἴ με γυνὴ βάλοι ἢ πάις ἄφρων·
κωφὸν γὰρ βέλος ἀνδρὸς ἀνάλκιδος οὐτιδανοῖο.
ἦ τ' ἄλλως ὑπ' ἐμεῖο, καὶ εἴ κ' ὀλίγον περ ἐπαύρῃ,
ὀξὺ βέλος πέλεται, καὶ ἀκήριον αἶψα τίθησιν·
τοῦ δὲ γυναικὸς μέν τ' ἀμφίδρυφοί εἰσι παρειαί,
παῖδες δ' ὀρφανικοί· ὁ δέ θ' αἵματι γαῖαν ἐρεύθων
πύθεται, οἰωνοὶ δὲ περὶ πλέες ἠὲ γυναῖκες."
ὣς φάτο, τοῦ δ' Ὀδυσεὺς δουρικλυτὸς ἐγγύθεν ἐλθὼν
ἔστη πρόσθ'· ὁ δ' ὄπισθε καθεζόμενος βέλος ὠκὺ
ἐκ ποδὸς ἕλκ', ὀδύνη δὲ διὰ χροὸς ἦλθ' ἀλεγεινή.

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385. **τοξότα**, only here in H.; it is a word of contempt (see on Δ 242) as opposed to the hoplite who meets his foe *ἀντίβιον σὺν τεύχεσι*. **λωβητήρ**, cf. Β 275, Ω 239. **κέραι**, so A and apparently Ar.: vulg. *κέρα*. It is generally taken to mean "with the bow of horn"; but Ar. explained it as a mode of dressing the hair, *εἰς κέρατος τρόπον ἀνεπλέκοντο οἱ ἀρχαῖοι*. This interpretation, strange though it may seem, is completely established by Helbig, H. E. p. 165. He gives a curious archaic illustration of the spirally curled locks which received this name. The old lexica shew that this explanation was always generally received. Cf. Schol. on ω 81, *οἱ νεώτεροι κέρας τὴν συμπλοκὴν τῶν τριχῶν ὁμοίαν κέρατι· τὸν κεροπλάστην ἄειδε Γλαῦκον, Ἀρχίλοχος*. So Juvenal, xiii. 165, "madido torquentem cornua cirro." **ἀγλαέ** thus receives its proper sense, "fine, brilliant." For Paris' hair cf. Γ 55, *ἥ τε κόμη, τό τε εἶδος*. For **παρθενοπῖπα** cf. *ὀπιπεύσεις δὲ γυναῖκας* τ 67, and for the form of the verb Curtius, *Et.* no. 627.

386. **εἰ πειρηθείης** is a wish rather than a proper conditional protasis, "I wish that you would measure yourself—in that day your bow and arrows shall avail you naught." The speaker thus during the expression of thought changes his attitude from mere wish to confident expectation. Cf. Γ 54 *οὐκ ἄν τοι χραίσμῃ κίθαρις . . . ὅτ' ἐν κονίῃσι μιγείης*, and more nearly Κ 222 *εἴ τίς μοι ἀνὴρ ἅμ' ἕποιτο καὶ ἄλλος . . . θαρσαλεώτερον ἔσται*. For **ἄν** or **κεν** with subj. as an emphatic future cf. 431, and H. G. § 276 *b*. Observe the singular **χραίσμῃσι** agreeing with the nearer only of two subjects, Α 255, Γ 327, etc.

389. **οὐκ ἀλέγω, ὡς εἰ**, I care as little (lit. I am heedless) as though a woman were to hit me.

390. **κωφόν** has the primitive sense "blunt," from *κόπτω*, *ob-tusus*, lit. "beaten back." Cf. Soph. O. T. 290, *κωφὰ καὶ παλαί' ἔπη*.

391. **ἄλλως . . . ὀξὺ πέλεται**, in a very different way *my* spear proves its sharpness. Delbrück (S. F. i. p. 177, 181) has remarked that this line offers the only instance in H. of *εἴ κε* with subj. in a *general* sense (= whensoever); in all the other cases it indicates a particular expected event.

392. With **ὀξὺ βέλος πέλεται** cf. Υ 99, *καὶ δ' ἄλλως τοῦ γ' ἰθὺ βέλος πέτετ', οὐδ' ἀπολήγει*. As *ἰθύ* there must form part of the predicate, it is better to take *ὀξύ* here in the same way, though *πέλεται* is not merely = *ἐστίν*. Eust. reads *πέτεται* here also. **ἀκήριον**, lifeless, as Φ 466; in Od. it means unharmed. **αἶψα**, so MSS., Ar. *ἄνδρα*, which is much less forcible.

393. **ἀμφίδρυφοι**, see Β 700. **ἐρεύθων**, so Σ 329.

395. Compare *γύπεσσιν πολὺ φίλτεροι ἢ ἀλόχοισιν*, 162; and for the comparative **πλέες**, Β 129.

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ἐς δίφρον δ' ἀνόρουσε καὶ ἡνιόχῳ ἐπέτελλεν
νηυσὶν ἔπι γλαφυρῇσιν ἐλαυνέμεν· ἤχθετο γὰρ κῆρ.
οἰώθη δ' Ὀδυσεὺς δουρικλυτός, οὐδέ τις αὐτῷ
Ἀργείων παρέμεινεν, ἐπεὶ φόβος ἔλλαβε πάντας·
ὀχθήσας δ' ἄρα εἶπε πρὸς ὃν μεγαλήτορα θυμόν·
"ὤ μοι ἐγώ, τί πάθω; μέγα μὲν κακόν, αἴ κε φέβωμαι
πληθὺν ταρβήσας, τὸ δὲ ῥίγιον, αἴ κεν ἁλώω
μοῦνος· τοὺς δ' ἄλλους Δαναοὺς ἐφόβησε Κρονίων.
ἀλλὰ τί ἤ μοι ταῦτα φίλος διελέξατο θυμός;
οἶδα γάρ, ὅττι κακοὶ μὲν ἀποίχονται πολέμοιο,
ὃς δέ κ' ἀριστεύῃσι μάχῃ ἔνι, τὸν δὲ μάλα χρεὼ
ἑστάμεναι κρατερῶς· ἤ τ' ἔβλητ' ἤ τ' ἔβαλ' ἄλλον."
εἷος ὁ ταῦθ' ὥρμαινε κατὰ φρένα καὶ κατὰ θυμόν,
τόφρα δ' ἐπὶ Τρώων στίχες ἤλυθον ἀσπιστάων,
ἔλσαν δ' ἐν μέσσοισι, μετὰ σφίσι πῆμα τιθέντες.
ὡς δ' ὅτε κάπριον ἀμφὶ κύνες θαλεροί τ' αἰζηοὶ
σεύωνται· ὁ δέ τ' εἶσι βαθείης ἐκ ξυλόχοιο
θήγων λευκὸν ὀδόντα μετὰ γναμπτῇσι γένυσσιν,

399-400 = 273-4.

402. **φόβος** seems here to have made the very easy transition from "flight," the usual sense in H., to "fear," as 544, etc.

403. This verse occurs seven times in Il. and four times in Od. (all in ε). In the whole of H. there are only nineteen other passages where the *F* of *Fός* is neglected, and eight of these can be easily emended. Forty-five passages absolutely require the *F*, and over 170 admit of it (Knös, p. 215). It seems strange that this formula, which must be an old one, should afford so large a proportion of the violations. Bekker emended *Fεῖπε Fεόν* (? *Fεῖπεν ἑόν* for *(σ)εFόν*); but this is not justifiable in face of the fact that there is in no instance any variation of reading hinted at. Fick thinks that *ἑόν* may be a monosyllable by synizesis; but it is very unlikely that the internal *F* should have so completely disappeared at a quite early date as to make this possible. The few instances of diphthongs like *παῖς* for *πάFις* can hardly prove the case for synizesis, a much rarer phenomenon.

404. **τί πάθω**, delib. subj.: this well illustrates the close relationship between the subjunctive and future.

408. **ἀποίχονται** seems to be a general expression: cowards are off in a moment (this being given by the perf. sense of *οἴχεσθαι*), while a brave man proves his courage by standing his ground. If we take it as a special reference to the Greeks, and to Diomed in particular, the general sentiment of 409-10 comes in rather awkwardly.

410. **ἤ τε . . . ἤ τε**, so MSS.; this is generally explained as = *εἴ τε . . . εἴ τε*, with a comma after *κρατερῶς*. But in this case we ought to *write* *εἰ* (Lange, EI, p. 534). The text, with the colon, is preferred by Nikanor; though the sense is virtually the same, it is better as representing the old parataxis.

413. "They penned him in their midst, bringing a bane (cf. 347) among themselves." For **τιθέντες** Zenod. read *δὲ ἔλσαν*, an expression which by no means gains in force what it loses in Homeric simplicity. Still it gives the right sense; Ar. wrongly understood it to mean "bringing destruction to Odysseus in their midst."

414. **κάπριον** is governed by *ἀμφί*; prepositions of more prosodiacal value than two short syllables do not throw the accent back when they follow their noun, according to the traditional rule.

415. **σεύωνται**, sc. *μιν*, give chase to him.

416. The ancient legend was that the

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ἀμφὶ δέ τ' ἀίσσονται, ὕπαὶ δέ τε κόμπος ὀδόντων
γίγνεται· οἱ δὲ μένουσιν ἄφαρ δεινόν περ ἐόντα·
ὥς ῥα τότ' ἀμφ' Ὀδυσῆα διίφιλον ἐσσεύοντο
Τρῶες· ὁ δὲ πρῶτον μὲν ἀμύμονα Δηιοπίτην
οὔτασεν ὦμον ὕπερθεν ἐπάλμενος ὀξέι δουρί,
αὐτὰρ ἔπειτα Θόωνα καὶ Ἔννομον ἐξενάριξεν.
Χερσιδάμαντα δ' ἔπειτα, καθ' ἵππων αἴξαντα,
δουρὶ κατὰ πρότμησιν ὑπ' ἀσπίδος ὀμφαλοέσσης
νύξεν· ὁ δ' ἐν κονίῃσι πεσὼν ἕλε γαῖαν ἀγοστῷ.
τοὺς μὲν ἔασ', ὁ δ' ἄρ' Ἱππασίδην Χάροπ' οὔτασε δουρί,
αὐτοκασίγνητον εὐηφενέος Σώκοιο.
τῷ δ' ἐπαλεξήσων Σῶκος κίεν, ἰσόθεος φώς,
στῆ δὲ μάλ' ἐγγὺς ἰὼν καί μιν πρὸς μῦθον ἔειπεν·
" ὦ Ὀδυσεῦ πολύαινε, δόλων ἆτ' ἠδὲ πόνοιο,
σήμερον ἢ δοιοῖσιν ἐπεύξεαι Ἱππασίδῃσιν,
τοιώδ' ἄνδρε κατακτείνας καὶ τεύχε' ἀπούρας,
ἤ κεν ἐμῷ ὑπὸ δουρὶ τυπεὶς ἀπὸ θυμὸν ὀλέσσῃς."
ὣς εἰπὼν οὔτησε κατ' ἀσπίδα πάντοσ' ἐίσην·
διὰ μὲν ἀσπίδος ἦλθε φαεινῆς ὄβριμον ἔγχος,
καὶ διὰ θώρηκος πολυδαιδάλου ἠρήρειστο,
πάντα δ' ἀπὸ πλευρῶν χρόα ἔργαθεν, οὐδέ τ' ἔασεν

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boar prepared for battle by whetting his teeth upon smooth rocks.

417. **ὑπαί**, thereat, in the midst of all this is heard the gnashing of his teeth. Cf. *θ* 380, *πολὺς ὑπὸ κόμπος ὀρώρει.*

418. **ἄφαρ**, *i.e.* "without hesitation." Cf. N 814.

423. **ἀΐξαντα**, so AD; *cact. ἀίσσοντα.*

424. **πρότμησιν**, so MSS.; Ar. seems to have read *πρότμηστιν*, and there are traces also of another variant *πρότμητιν*. The first form seems preferable, the abstract termination reminding us of *τομή* in the sense of "stump," Λ 235. The word here evidently means the navel, "the cut place in front."

425. **ἀγοστῷ**, a word which occurs only a few times, always in this line in Homer (N 508, Ξ 452, P 315), and occasionally in later poets (Theokr. 17, 129; Ap. Rhod. 3, 120). Benfey refers it to root *a*(*n*)*g*, to squeeze, so that it means "in his grasp." Ap. Rhodius seems to take it for "the palm of the hand."

427. **εὐηφενέος**, MSS. *εὐηγενέος*. The correction comes from Didymos on Ψ 81 **εὐηγενέων**· *ἐν τῇ Ῥιανοῦ καὶ Ἀριστοφάνους* **εὐηφενέων** *διὰ τοῦ φ, εὖ τῷ ἀφένῳ χρωμένων, ὡς Κλέαρχος ἐν ταῖς γλώτταις.* The reading of Rhianos is undoubtedly preferable, as the *η* of *εὐηγενέος* cannot be explained, while in *εὐηφενέος* it is a regular lengthening of *α*, as in *εὐήνωρ, εὐήκης*. The word *Εὐηφένης* also occurs as a proper name upon an early Thasian inscription, so that the form is sufficiently attested. Cf. Curtius, *Et.* no. 653.

430. **πολύαινε**, see I 673. **ἆτ'**, for *ἄατε*, insatiate (*ἀ-σα-τος*). Ar. used the phrase as an argument against the chorizontes, as it is in the Odyssey that the cunning of Odysseus is described. Sokos speaks in admiration, not in blame.

432. Ar. rejected this line on the ground that Odysseus is too hard pressed to think of despoiling the corpses. This is very true; but Fick remarks that we should read **θυμὸν** *ἀπούρας*, which was altered on account of *θυμόν* in the next line; the older Epic style took no offence at such iteration.

437. For **χρόα** (Zenod. and MSS.) Ar. strangely read **χροός**, which he must have understood to mean "stripped everything off the flesh of his ribs."

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Παλλὰς Ἀθηναίη μιχθήμεναι ἔγκασι φωτός.
γνῶ δ' Ὀδυσεύς, ὅ οἱ οὔ τι βέλος κατὰ καίριον ἦλθεν,
ἂψ δ' ἀναχωρήσας Σῶκον πρὸς μῦθον ἔειπεν·
"ἆ δείλ', ἦ μάλα δή σε κιχάνεται αἰπὺς ὄλεθρος.
ἦ τοι μὲν ἔμ' ἔπαυσας ἐπὶ Τρώεσσι μάχεσθαι,
σοὶ δ' ἐγὼ ἐνθάδε φημὶ φόνον καὶ κῆρα μέλαιναν
ἤματι τῷδ' ἔσσεσθαι, ἐμῷ δ' ὑπὸ δουρὶ δαμέντα
εὖχος ἐμοὶ δώσειν, ψυχὴν δ' Ἄϊδι κλυτοπώλῳ."
ἦ, καὶ ὁ μὲν φύγαδ' αὖτις ὑποστρέψας ἐβεβήκειν,
τῷ δὲ μεταστρεφθέντι μεταφρένῳ ἐν δόρυ πῆξεν
ὤμων μεσσηγύς, διὰ δὲ στήθεσφιν ἔλασσεν.
δούπησεν δὲ πεσών· ὁ δ' ἐπεύξατο δῖος Ὀδυσσεύς·
"ὦ Σῶχ', Ἱππάσου υἱὲ δαΐφρονος ἱπποδάμοιο,
φθῆ σε τέλος θανάτοιο κιχήμενον, οὐδ' ὑπάλυξας.
ἆ δείλ', οὐ μὲν σοί γε πατὴρ καὶ πότνια μήτηρ
ὄσσε καθαιρήσουσι θανόντι περ, ἀλλ' οἰωνοὶ
ὠμησταὶ ἐρύουσι, περὶ πτερὰ πυκνὰ βαλόντες·
αὐτὰρ ἔμ', εἴ κε θάνω, κτεριοῦσί γε δῖοι Ἀχαιοί."
ὣς εἰπὼν Σώκοιο δαΐφρονος ὄβριμον ἔγχος

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439. *αἱ Ἀριστάρχου οὕτως* **τέλος**, *καὶ σχεδὸν ἅπασαι· ἔγνω ὅτι οὐ κατὰ καίριον τέλος ἦλθεν ἡ πληγή, οὐκ εἰς καίριον τόπον ἐτελεύτα. Ζηνόδοτος δὲ γράφει* **βέλος**, *κακῶς· οὐ βέβληται δέ, ἀλλ' ἐκ χειρὸς ἐπέπληγε· λέγει δὲ τέλος τὸ τῆς ζωῆς.* Our MSS. agree with Zenodotos, with the exception of A. There is no doubt that *βέλος* gives the best sense, "the dart lighted not on a fatal spot" (for this, the regular use of *καίριον*, see note on Δ 185, where the phrase is very similar, *οὐκ ἐν καιρίῳ ὀξὺ πάγη βέλος*). It seems that Ar. laid too much weight on his canon that *βέλος* could never be used of a weapon used with a thrust: it is only natural that the word should be applied generically to the spear, which was sometimes cast and sometimes held in the hand, without reference to the particular case in question. What the *σχεδὸν ἅπασαι* were which read *τέλος* we cannot say, and their authority therefore is hardly to be set against the vulgate. If we accept *τέλος*, we may read either *κατὰ καίριον*, the spear "came not to a fatal end" of its journey, or *κατακαίριον* (with AD and others), "a fatal end came not to him," which seems to be meant by the concluding words of the scholion cited; cf. the phrase *τέλος θανάτοιο*, 451. Both of these are perhaps possible, but decidedly less Homeric in expression than the vulgate.

442. **μέν**, so all MSS. but D and Eust. *μέν ῥ'*. The *ῥ'* is a mere stopgap, cf. H 77, Υ 243, where **κέν** is lengthened by the ictus.

445. See on E 654.

451. **τέλος θανάτοιο**, "the end of (consisting in) death has been too quick in catching you" (**σε** is governed by *κιχήμενον*). Here also Zenod. read *βέλος*, but he is not supported by our MSS.

452-5. Fick omits these four lines, remarking with force that they are quite unsuited to the position of Odysseus, who is surrounded by the victorious Trojans. From his point of view they are condemned by the Ionic form *κτεριοῦσι* in 455.

453. **καθαιρήσουσι**, draw down, close thine eyes. So λ 426, ω 296.

454. **ἐρύουσι**, future. **πυκνά**, either a proleptic predicate, "so as to be thick," *i.e.* in dense flocks: or more simply, "thickly feathered," a mere epithet.

455. So Aristarchos: MSS. all give **ἐπεί κε θάνω, κτεριοῦσί με.** The text is clearly preferable, as bringing out the required contrast *σοί γε* and *ἐμέ*.

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ἔξω τε χροὸς ἕλκε καὶ ἀσπίδος ὀμφαλοέσσης·
αἷμα δέ οἱ σπασθέντος ἀνέσσυτο, κῆδε δὲ θυμόν.
Τρῶες δὲ μεγάθυμοι ὅπως ἴδον αἷμ' Ὀδυσῆος,
κεκλόμενοι καθ' ὅμιλον ἐπ' αὐτῷ πάντες ἔβησαν.
αὐτὰρ ὅ γ' ἐξοπίσω ἀνεχάζετο, αὖε δ' ἑταίρους.
τρὶς μὲν ἔπειτ' ἤυσεν, ὅσον κεφαλὴ χάδε φωτός,
τρὶς δ' ἄιεν ἰάχοντος ἀρηίφιλος Μενέλαος.
αἶψα δ' ἄρ' Αἴαντα προσεφώνεεν ἐγγὺς ἐόντα·
"Αἶαν διογενὲς Τελαμώνιε, κοίρανε λαῶν,
ἀμφί μ' Ὀδυσσῆος ταλασίφρονος ἵκετ' αὐτὴ
τῷ ἰκέλη, ὡς εἴ ἑ βιῴατο μοῦνον ἐόντα
Τρῶες ἀποτμήξαντες ἐνὶ κρατερῇ ὑσμίνῃ·
ἀλλ' ἴομεν καθ' ὅμιλον· ἀλεξέμεναι γὰρ ἄμεινον.
δείδω, μή τι πάθῃσιν ἐνὶ Τρώεσσι μονωθείς,
ἐσθλὸς ἐών, μεγάλη δὲ ποθὴ Δαναοῖσι γένηται."
ὣς εἰπὼν ὁ μὲν ἦρχ', ὁ δ' ἅμ' ἕσπετο ἰσόθεος φώς.
εὗρον ἔπειτ' Ὀδυσῆα διίφιλον· ἀμφὶ δ' ἄρ' αὐτὸν
Τρῶες ἕπον ὡς εἴ τε δαφοινοὶ θῶες ὄρεσφιν
ἀμφ' ἔλαφον κεραὸν βεβλημένον, ὅν τ' ἔβαλ' ἀνὴρ
ἰῷ ἀπὸ νευρῆς· τὸν μέν τ' ἤλυξε πόδεσσιν
φεύγων, ὄφρ' αἷμα λιαρὸν καὶ γούνατ' ὀρώρῃ·
αὐτὰρ ἐπεὶ δὴ τόν γε δαμάσσεται ὠκὺς ὀιστός,
ὠμοφάγοι μιν θῶες ἐν οὔρεσι δαρδάπτουσιν
ἐν νέμεϊ σκιερῷ· ἐπί τε λῖν ἤγαγε δαίμων
σίντην· θῶες μέν τε διέτρεσαν, αὐτὰρ ὁ δάπτει·

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457. **χροός**, his own flesh, where Sokos' spear still remained.

458. **σπασθέντος**, sc. *ἔγχεος*. A partic. in gen. absolute occurs without its noun perhaps only here and Σ 606. **κῆδε δὲ θυμόν**, compare *ἤχθετο κῆρ* also used of purely physical pain, 274, 400, etc.

461. **αὖε**, so N 477, Υ 48, 51; else only in aor. *ἤυσε*. Root *av* of Lat. *ov-are*, Curt. *Et.* no. 588 *b*.

462. **ὅσον**, lit. "as loud as the man's head could hold;" Fäsi compares the French *crier à pleine tête*. **φωτός** virtually means "his," as in 438.

466. **ἵκετ' αὐτή**, so Ar.; MSS. *ἵκετο φωνή*.

467. **τῷ** (neuter) represents by anticipation the following clause with **ὡς εἰ**. So Χ 410, *τῷ δὲ μάλιστ' ἄρ' ἔην ἐναλίγκιον, ὡς εἰ, κ.τ.λ.* The construction is well explained by L. Lange, EI, p. 437; "a shout like the supposed case (that) the Trojans might be pressing him hard."

474. **ἕπον**, so La Roche for *ἕπονθ'* of MSS. The change is absolutely necessary, as the act. *ἀμφέπειν* is always used in this sense, and the middle never even approaches it. The corruption is evidently due to a mistaken wish to mend the metre. The compound *ἀμφέπειν* means to *beset* by surrounding, as *ἐφέπειν* to *drive* by pursuit. So 483, and cf. γ 118 *εἰνάετες γάρ σφιν κακὰ ῥάπτομεν ἀμφιέποντες*, of the siege of Troy (*Journ. Phil.* xiv. 239).

477. **λιαρόν**, sc. *ᾖ*, with the same sense as in 266, "while the blood flows warm from the wound."

478. **δαμάσσεται**, aor. subj., when the arrow has had its full effect upon him.

481. **διέτρεσαν**, scattered in terror. **ὁ**, the lion begins to rend in his turn.

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ὣς ῥα τότ' ἀμφ' Ὀδυσῆα δαΐφρονα ποικιλομήτην
Τρῶες ἕπον πολλοί τε καὶ ἄλκιμοι, αὐτὰρ ὅ γ' ἥρως
ἀΐσσων ᾧ ἔγχει ἀμύνετο νηλεὲς ἦμαρ·
Αἴας δ' ἐγγύθεν ἦλθε φέρων σάκος ἠΰτε πύργον,
στῆ δὲ παρέξ· Τρῶες δὲ διέτρεσαν ἄλλυδις ἄλλος.
ἦ τοι τὸν Μενέλαος ἀρήιος ἔξαγ' ὁμίλου
χειρὸς ἔχων, εἵως θεράπων σχεδὸν ἤλασεν ἵππους·
Αἴας δὲ Τρώεσσιν ἐπάλμενος εἷλε Δόρυκλον
Πριαμίδην, νόθον υἱόν, ἔπειτα δὲ Πάνδοκον οὖτα,
οὖτα δὲ Λύσανδρον καὶ Πύρασον ἠδὲ Πυλάρτην.
ὡς δ' ὁπότε πλήθων ποταμὸς πεδίονδε κάτεισιν
χειμάρρους κατ' ὄρεσφιν, ὀπαζόμενος Διὸς ὄμβρῳ,
πολλὰς δὲ δρῦς ἀζαλέας, πολλὰς δέ τε πεύκας
ἐσφέρεται, πολλὸν δέ τ' ἀφυσγετὸν εἰς ἅλα βάλλει,
ὣς ἔφεπε κλονέων πεδίον τότε φαίδιμος Αἴας,
δαΐζων ἵππους τε καὶ ἀνέρας. οὐδέ πω Ἕκτωρ
πεύθετ', ἐπεί ῥα μάχης ἐπ' ἀριστερὰ μάρνατο πάσης,

---

482. **ἀμφί . . . ἕπον**, see 474.

486. **στῆ παρέξ**, stood forth beside him. Cf. νῆχε παρέξ ε 439, swam along the shore. But the phrase is unusual; Paley ingeniously conjectures παράξ, like εὐράξ 251, *q.v.*

488. **θεράπων**, *i.e.* of Menelaos. Odysseus, coming from mountainous Ithaka, has no horse nor chariot.

490. **υἱόν**: we must understand Πριάμου from Πριαμίδης, the expression being rather tautological.

493. **ὀπαζόμενος**, driven on from behind: from root σεπ, and used somewhat like a passive to ἐφέπειν. Cf. Ε 91, 334, Θ 341. **χειμάρρους** is here an adjective; cf. note on Ε 88.

494. **ἀζαλέας**, dead trees, either fallen accidentally by the side, or felled and left to dry.

495. **ἐσφέρεται**, draws into its current. **ἀφυσγετόν**, ἅπ. λεγ., probably "drift wood" or "mud." The origin of the word is obscure: perhaps ἀφύσσ-ειν and γα-, "*hauriendo natus*." (So Ebeling, *Lex. s.v.*).

496. Compare Χ 188, Ἕκτορα δ' ἀσπερχὲς κλονέων ἔφεπ' ὠκὺς Ἀχιλλεύς. The peculiarity of the present line is that ἐφέπειν has an inanimate object; it seems that we must understand "*drove* the plain, making havoc," πεδίον standing for the men and horses of which it is full. So we have in ι 121 κυνηγέται . . . κορυφὰς ὀρέων ἐφέποντες, just as we speak of "driving a wood" when we mean driving the game found there. This use of ἐφέπειν seems to be derived from the primitive sense of "handling" through the idea of driving horses; cf. ὑσμίνης ἐφέποι στόμα Υ 359 (*Journ. Phil.* xiv. 238).

497. **δαΐζων** has the α long only here: hence Nauck conj. δηιόων.

498. The "left of the battle" can hardly be said from a Greek point of view here, as the river would then be on the right. But in details such as this it is useless to look for exact accuracy. See Ε 355, Ν 765, Ρ 116. There is however something awkward in the sudden shifting of the centre of interest, as we have been led to believe that the hottest of the fight was about Aias, and are now suddenly told that it was on the opposite wing. Indeed the words of Kebriones in 523-530 directly contradict μάλιστα in 499. Most modern critics have therefore pronounced for the omission of 497-503 at least, with more or less of the context. The wounding of Machaon is however an essential part of the original story, and must be retained. Fick, omitting 489-503 (the first eight lines with hardly sufficient reason), suggests Ἀτρεΐδης for Ἰδομενεύς in 510, as Menelaos has not left the field, but only entrusted Odysseus to his θεράπων. This would

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ὄχθας πὰρ ποταμοῖο Σκαμάνδρου, τῇ ῥα μάλιστα
ἀνδρῶν πῖπτε κάρηνα, βοὴ δ' ἄσβεστος ὀρώρειν
Νέστορά τ' ἀμφὶ μέγαν καὶ ἀρήιον Ἰδομενῆα.
Ἕκτωρ μὲν μετὰ τοῖσιν ὁμίλει μέρμερα ῥέζων
ἔγχεΐ θ' ἱπποσύνῃ τε, νέων δ' ἀλάπαζε φάλαγγας·
οὐδ' ἄν πω χάζοντο κελεύθου δῖοι Ἀχαιοί,
εἰ μὴ Ἀλέξανδρος, Ἑλένης πόσις ἠυκόμοιο,
παῦσεν ἀριστεύοντα Μαχάονα ποιμένα λαῶν
ἰῷ τριγλώχινι βαλὼν κατὰ δεξιὸν ὦμον.
τῷ ῥα περίδεισαν μένεα πνείοντες Ἀχαιοί,
μή πώς μιν πολέμοιο μετακλινθέντος ἕλοιεν.
αὐτίκα δ' Ἰδομενεὺς προσεφώνεε Νέστορα δῖον·
" ὦ Νέστορ Νηληιάδη, μέγα κῦδος Ἀχαιῶν,
ἄγρει, σῶν ὀχέων ἐπιβήσεο, πὰρ δὲ Μαχάων
βαινέτω, ἐς νῆας δὲ τάχιστ' ἔχε μώνυχας ἵππους·
ἰητρὸς γὰρ ἀνὴρ πολλῶν ἀντάξιος ἄλλων
ἰούς τ' ἐκτάμνειν ἐπί τ' ἤπια φάρμακα πάσσειν."
ὣς ἔφατ', οὐδ' ἀπίθησε Γερήνιος ἱππότα Νέστωρ.
αὐτίκα δ' ὧν ὀχέων ἐπεβήσετο, πὰρ δὲ Μαχάων
βαῖν', Ἀσκληπιοῦ υἱὸς ἀμύμονος ἰητῆρος·
μάστιξεν δ' ἵππους, τὼ δ' οὐκ ἀέκοντε πετέσθην
νῆας ἔπι γλαφυράς· τῇ γὰρ φίλον ἔπλετο θυμῷ.
Κεβριόνης δὲ Τρῶας ὀρινομένους ἐνόησεν
Ἕκτορι παρβεβαώς, καί μιν πρὸς μῦθον ἔειπεν·

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remove all cause of offence; 504 comes much more naturally after the stubborn resistance of Aias than after the account of Hector's ravages.

502. **ὁμίλει** is an oxymoron, for it properly indicates friendly association'; E 86, 834. So *ὀαριστύς*, "dalliance," is used of war, N 291, P 228 (so Mr. Monro).

503. **νέων**, a curious expression; it can hardly be meant to oppose the aged Nestor and elderly (N 361, 485) Idomeneus to their more youthful soldiers. Ar. read *νεῶν*, the battalions belonging to the ships, which certainly is a desperate resource.

506. It is not quite clear whether **παῦσεν** and **ἀριστεύοντα** go closely together, "stopped from doing deeds of valour," or more loosely "stopped (from battle) while doing deeds of valour." In favour of the latter is the construction *ἔπαυσας μάχεσθαι* in 442, while the former seems a natural correlative to the construction of the middle with the participle (X 502, etc.), though the act. is not elsewhere used in this way.

509. **μετακλινθέντος**, apparently a metaphor from a scale-beam. Cf. *ἔκλινε μάχην* Ξ 510, and the simple *Τρῶας δ' ἔκλιναν Δαναοί* E 37.

515. *ἀθετεῖται, ὅτι οὐκ ἀναγκαία ἡ ἐξαρίθμησις· μειοῖ γὰρ* (it degrades the leech) *εἰ μόνον ἰοὺς ἐκτάμνειν καὶ φαρμακεύειν οἶδεν. καὶ Ἀριστοφάνης προηθέτει· Ζηνόδοτος δὲ οὐδὲ ἔγραφεν.* This objection, though approved by most modern edd., hardly seems sufficient to condemn the line, which fairly represents the primitive stage of Homeric medicine.

518. See note on B 729.

522. **παρβεβαώς**, "standing beside" as charioteer, and clearly not in the later sense of *παραβάτης*, "fighter." It must be remarked that Hector's approach seems to have no effect whatever on the fight; he is not mentioned again,

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"Ἕκτορ, νῶι μὲν ἐνθάδ' ὁμιλέομεν Δαναοῖσιν
ἐσχατιῇ πολέμοιο δυσηχέος, οἱ δὲ δὴ ἄλλοι
Τρῶες ὀρίνονται ἐπιμίξ, ἵπποι τε καὶ αὐτοί.
Αἴας δὲ κλονέει Τελαμώνιος· εὖ δέ μιν ἔγνων·
εὐρὺ γὰρ ἀμφ' ὤμοισιν ἔχει σάκος. ἀλλὰ καὶ ἡμεῖς
κεῖσ' ἵππους τε καὶ ἅρμ' ἰθύνομεν, ἔνθα μάλιστα
ἱππῆες πεζοί τε κακὴν ἔριδα προβαλόντες
ἀλλήλους ὀλέκουσι, βοὴ δ' ἄσβεστος ὄρωρεν."
ὣς ἄρα φωνήσας ἵμασεν καλλίτριχας ἵππους
μάστιγι λιγυρῇ· τοὶ δὲ πληγῆς ἀίοντες
ῥίμφ' ἔφερον θοὸν ἅρμα μετὰ Τρῶας καὶ Ἀχαιούς
στείβοντες νέκυάς τε καὶ ἀσπίδας· αἵματι δ' ἄξων
νέρθεν ἅπας πεπάλακτο καὶ ἄντυγες αἳ περὶ δίφρον,
ἃς ἄρ' ἀφ' ἱππείων ὁπλέων ῥαθάμιγγες ἔβαλλον
αἵ τ' ἀπ' ἐπισσώτρων. ὁ δὲ ἵετο δῦναι ὅμιλον
ἀνδρόμεον ῥῆξαί τε μετάλμενος· ἐν δὲ κυδοιμὸν
ἧκε κακὸν Δαναοῖσι, μίνυνθα δὲ χάζετο δουρός.
αὐτὰρ ὁ τῶν ἄλλων ἐπεπωλεῖτο στίχας ἀνδρῶν
ἔγχεΐ τ' ἄορί τε μεγάλοισί τε χερμαδίοισιν,

---

and the retreat of Aias is ascribed to Zeus. Hence it is not without reason that many critics reject the present passage (521-543).

529. **προβαλόντες**, a curious expression with *ἔριδα*, but compare *ἔριδα προφέρονται* Γ 7. The idea seems to be "throwing into the midst" between the contending armies.

532. **ἀίοντες**, according to Curtius (*Et.* no. 568), is here used in the primitive meaning of root *av*, to perceive, feel, without limitation to the sense of hearing. But **λιγυρῇ**, "whistling," may be more than a mere *epith. ornans*, and mean that the very sound of the descending lash is enough for the high-spirited horses.

535. **αἳ περὶ δίφρον**, sc. *ἦσαν*, see H. G. § 271; this is better than the usual reading *αἱ*, which implies a much later use of the article. In 537 **αἵ τε** is "those (others) thrown up by the tires."

537. **ὅμιλον ἀνδρόμεον**, "the human throng," a curious phrase not elsewhere found; *ἀνδρόμεος* is elsewhere applied only to human flesh or blood.

539. **μίνυνθα χάζετο δουρός**, another strange expression, apparently "he refrained but a little while from the spear," *i.e.* he gave his spear but little rest. Others understand "he drew away but a short distance from the spear," *i.e.* he never kept far from the enemy while driving along the line, or according to others again "he did not give way when he had thrown his spear, but followed it up at once." None of these explanations is satisfactory. Ar. read **δουρί**, without any apparent gain.

540-543 seem clearly to be a late interpolation, designed to harmonize the obvious difficulty that after the pompous description of Hector's prowess the retreat of Aias is attributed to other reasons. 543 is not given by any of our MSS., and has been introduced into the text from quotations only (Aristotle, *Rhet.* ii. 9, and Plutarch). It is inconsistent with the promise of Zeus to Hector, as well as with the next line, and is moreover hardly to be translated; it should mean "Zeus was wroth, whenever he fought with a better man," which does not make sense. Even if we can get out of it the sense "Zeus was indignant that he should fight," the reason for this emotion remains inexplicable. It may be added that 540-1 are a repetition of 264-5; and so 533 = P 458, 534-7 = Υ 499-502.

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Αἴαντος δ' ἀλέεινε μάχην Τελαμωνιάδαο.
[Ζεὺς γάρ οἱ νεμεσᾶθ', ὅτ' ἀμείνονι φωτὶ μάχοιτο.]
  Ζεὺς δὲ πατὴρ Αἴανθ' ὑψίζυγος ἐν φόβον ὦρσεν·
στῆ δὲ ταφών, ὄπιθεν δὲ σάκος βάλεν ἑπταβόειον,
τρέσσε δὲ παπτήνας ἐφ' ὁμίλου, θηρὶ ἐοικώς,
ἐντροπαλιζόμενος, ὀλίγον γόνυ γουνὸς ἀμείβων.
ὡς δ' αἴθωνα λέοντα βοῶν ἀπὸ μεσσαύλοιο
ἐσσεύαντο κύνες τε καὶ ἀνέρες ἀγροιῶται,
οἵ τέ μιν οὐκ εἰῶσι βοῶν ἐκ πῖαρ ἑλέσθαι
πάννυχοι ἐγρήσσοντες· ὁ δὲ κρειῶν ἐρατίζων
ἰθύει, ἀλλ' οὔ τι πρήσσει· θαμέες γὰρ ἄκοντες
ἀντίον ἀΐσσουσι θρασειάων ἀπὸ χειρῶν,
καιόμεναί τε δεταί, τάς τε τρεῖ ἐσσύμενός περ·
ἠῶθεν δ' ἀπονόσφιν ἔβη τετιηότι θυμῷ·
ὣς Αἴας τότ' ἀπὸ Τρώων τετιημένος ἦτορ
ἤιε, πόλλ' ἀέκων· περὶ γὰρ δίε νηυσὶν Ἀχαιῶν.
ὡς δ' ὅτ' ὄνος παρ' ἄρουραν ἰὼν ἐβιήσατο παῖδας

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544. **Αἴανθ'**, sc. *Αἴαντι*. **φόβον**, against the canon of Ar., seems here clearly to mean "fear," not "flight," which begins only with *τρέσσε*.

545. **ὄπιθεν βάλεν**, swung round so as to hang (by the *τελαμών*) in such a way as to protect his back while retreating.

546. **τρέσσε** as usual implies the actual movement of flight, and is to be taken with **ἐφ' ὁμίλου**, in the direction of the throng (of his friends). For this use of *ἐπί* with gen. see Γ 5, Ψ 374, H. G. § 200, 3. Aristoph. read *δι' ὁμίλου*, through the throng of the enemy. **παπτήνας** indicates a searching look to find the best course.

547. "Slowly changing knee for knee;" *i.e.* retreating slowly, *pedetentim:* cf. *ἐπὶ σκέλος ἀνάγειν* in the same sense, Arist. *Av.* 383, Eur. *Ph.* 1400.

548-557. This simile is repeated almost verbatim in P 657-666. It is very appropriate, and it is with little reason that most editors, following Zenod., reject it here. There is nothing to cause offence in the immediate sequence of two similes. The point lies in the reluctant retreat, *τετιηότι θυμῷ*, 555.

549. **ἐσσεύαντο**, so La R. and others with G. Hermann for *ἐσσεύοντο* of MSS., which according to Didymos was Aristarchos' reading also. But this must be an error; for in the same line in O 272, where the MSS. read *ἐσσεύοντο*, Didymos distinctly says *Ἀρίσταρχος διὰ τοῦ ᾱ καὶ ἅπασαι*. The imperf. is entirely out of place in a simile. For this non-sigmatic 1st aor. in tran. sense see P 463, Τ 148.

550. **πῖαρ** recurs again (besides P 659) in ι 135, *μάλα πῖαρ ὑπ' οὖδας*. It seems decidedly more natural in the latter case to take it as an adjective, than as a substantive with Buttmann. The form *πῖαρ* with fem. *πίειρα* seems analogous to *μάκαρ, μάκαιρα*. So Hesych. **πῖαρ** . . . *καὶ λιπαρόν*, and Solon, 36, 21, *πῖαρ ἐξέλῃ γάλα*, "rich cream." (See F. G. Allinson in *Amer. Journ. Philol.* i. 458.) The difficulty here, if we wish to understand it as meaning "to pick out a fat one from the kine," is that the neuter is very harsh immediately after *βοῶν*. We may however compare the instances given in the note on *ἐρῆμα* E 140.

552. **ἰθύει**, charges; see Z 2.

554. **δεταί**, "bundles" of twigs (*δέω*, to bind). **τρεῖ** should be *τρέει* (so Nauck), though the present scansion might be defended by the bucolic diaeresis, which occasionally prevents shortening before a vowel.

558. The picture is that of an ass being driven by boys along a high road, and turning for a while into the standing crops (this is always the meaning of *λήιον*) at the side; so Aias, though he is obliged to retreat, takes his own time

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νωθής, ᾧ δὴ πολλὰ περὶ ῥόπαλ' ἀμφὶς ἐάγῃ,
κείρει τ' εἰσελθὼν βαθὺ λήιον· οἱ δέ τε παῖδες
τύπτουσιν ῥοπάλοισι· βίη δέ τε νηπίη αὐτῶν·
σπουδῇ τ' ἐξήλασσαν, ἐπεί τ' ἐκορέσσατο φορβῆς·
ὣς τότ' ἔπειτ' Αἴαντα μέγαν, Τελαμώνιον υἱόν,
Τρῶες ὑπέρθυμοι πολυηγερέες τ' ἐπίκουροι
νύσσοντες ξυστοῖσι μέσον σάκος αἰὲν ἕποντο·
Αἴας δ' ἄλλοτε μὲν μνησάσκετο θούριδος ἀλκῆς
αὖτις ὑποστρεφθείς, καὶ ἐρητύσασκε φάλαγγας
Τρώων ἱπποδάμων, ὁτὲ δὲ τρωπάσκετο φεύγειν.
πάντας δὲ προέεργε θοὰς ἐπὶ νῆας ὁδεύειν,
αὐτὸς δὲ Τρώων καὶ Ἀχαιῶν θῦνε μεσηγὺς
ἱστάμενος· τὰ δὲ δοῦρα θρασειάων ἀπὸ χειρῶν
ἄλλα μὲν ἐν σάκεϊ μεγάλῳ πάγεν ὄρμενα πρόσσω,
πολλὰ δὲ καὶ μεσσηγύ, πάρος χρόα λευκὸν ἐπαυρεῖν,
ἐν γαίῃ ἵσταντο, λιλαιόμενα χροὸς ἆσαι.
τὸν δ' ὡς οὖν ἐνόησ' Εὐαίμονος ἀγλαὸς υἱὸς
Εὐρύπυλος πυκινοῖσι βιαζόμενον βελέεσσιν,
στῆ ῥα παρ' αὐτὸν ἰὼν καὶ ἀκόντισε δουρὶ φαεινῷ,
καὶ βάλε Φαυσιάδην Ἀπισάονα ποιμένα λαῶν
ἧπαρ ὑπὸ πραπίδων, εἶθαρ δ' ὑπὸ γούνατ' ἔλυσεν·
Εὐρύπυλος δ' ἐπόρουσε καὶ αἴνυτο τεύχε' ἀπ' ὤμων.
τὸν δ' ὡς οὖν ἐνόησεν Ἀλέξανδρος θεοειδὴς
τεύχε' ἀπαινύμενον Ἀπισάονος, αὐτίκα τόξον
ἕλκετ' ἐπ' Εὐρυπύλῳ, καί μιν βάλε μηρὸν ὀιστῷ

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about it. **ἐβιήσατο**, is more than a match for, as we might say.

559. **νωθής**, apparently from *νη-* and *ὄθομαι*, indifferent. **ἐάγῃ**, perf. subj.; so Bekker for *ἐάγῃ* of MSS.; the aor. has always ᾰ. The clause explains *νωθής*, he is indifferent because he is accustomed to more severe treatment than the boys can administer. Thus **δή** = before now. **ἀμφίς**, on both his sides.

561. **νηπίη**, childish, our colloquial "mere child's-play." **αὐτῶν** seems rather weak, though it may be thought to emphasize the contrast between the boys and stronger masters. But Hoogvliet's suggestion *αὔτως* is very plausible.

562. **σπουδῇ**, with all their efforts, hardly; cf. Β 99.

564. **πολυηγερέες**, so Ar., *ἐκ πολλῶν ἀγερθέντες*. MSS. *τηλεκλειτοί* (or *-κλητοί*), the usual epithet.

565. **νύσσοντες** governs both **Αἴαντα** and *σάκος* by a sort of "whole and part" figure. **ἕποντο**, "hung on his heels," "stuck to him," as we say; it means more than is implied by our "follow." (See *Journ. Philol.* xiv. 233.)

569. **προέεργεν ὁδεύειν**, prevented from making their way. **προ-** implies "before (*i.e.* from) himself." Perhaps we should write it *πρό* as an adverb, and take it with *ὁδεύειν*, as in the phrase *πρὸ ὁδοῦ* Δ 382.

573. **μεσσηγύ**, half way. **ἐπαυρεῖν**, reach: see 391, Ψ 340.

574. For the personification of the spear see Δ 126, Φ 70. **ἆσαι** is here intrans., "to have their fill." It is more commonly causal, "to sate."

580. **αἴνυτο**, began to strip (imperf.)

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δεξιόν· ἐκλάσθη δὲ δόναξ, ἐβάρυνε δὲ μηρόν.
ἂψ δ' ἑτάρων εἰς ἔθνος ἐχάζετο κῆρ' ἀλεείνων,
ἤυσεν δὲ διαπρύσιον Δαναοῖσι γεγωνώς·
" ὦ φίλοι, Ἀργείων ἡγήτορες ἠδὲ μέδοντες,
στῆτ' ἐλελιχθέντες καὶ ἀμύνετε νηλεὲς ἦμαρ
Αἴανθ', ὃς βελέεσσι βιάζεται, οὐδέ ἕ φημι
φεύξεσθ' ἐκ πολέμοιο δυσηχέος. ἀλλὰ μάλ' ἄντην
ἵστασθ' ἀμφ' Αἴαντα μέγαν, Τελαμώνιον υἱόν."
ὣς ἔφατ' Εὐρύπυλος βεβλημένος· οἱ δὲ παρ' αὐτὸν
πλησίοι ἔστησαν, σάκε' ὤμοισι κλίναντες,
δούρατ' ἀνασχόμενοι. τῶν δ' ἀντίος ἤλυθεν Αἴας,
στῆ δὲ μεταστρεφθείς, ἐπεὶ ἵκετο ἔθνος ἑταίρων.
ὣς οἱ μὲν μάρναντο δέμας πυρὸς αἰθομένοιο·
Νέστορα δ' ἐκ πολέμοιο φέρον Νηλήιαι ἵπποι
ἱδρῶσαι, ἦγον δὲ Μαχάονα ποιμένα λαῶν.
τὸν δὲ ἰδὼν ἐνόησε ποδάρκης δῖος Ἀχιλλεύς·
ἑστήκει γὰρ ἐπὶ πρυμνῇ μεγακήτεϊ νηὶ
εἰσορόων πόνον αἰπὺν ἰῶκά τε δακρυόεσσαν.
αἶψα δ' ἑταῖρον ἑὸν Πατροκλῆα προσέειπεν
φθεγξάμενος παρὰ νηός· ὁ δὲ κλισίηθεν ἀκούσας

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584. **δόναξ**, the shaft of the arrow (so only here). **ἐβάρυνε** must be used in a metaphorical sense, "made it painful to move."

585. **ἐχάζετο**, sc. Eurypylos. The phrase is generally used of a warrior who has just made a spear-cast, and immediately retires, being for the moment disarmed (see N 566, 596, 648, Ξ 408). Hence it has been proposed here to make Paris the subject. But the manœuvre is not required by the archer who shoots from a distance.

588. **στῆτ' ἐλελιχθέντες**, *i.e.* *στῆτε Ϝελιχθέντες*, as usual.

589. **Αἴανθ'** = *Αἴαντι*, as 544.

593. **σάκε' ὤμοισι κλίναντες** seems to indicate some sort of rudimentary phalanx or *testudo*, the shield being perhaps set with its lower edge on the ground, and the upper leaning against the shoulder, while the spears are sloped forwards. See X 4, and cf. N 130, *φράξαντες δόρυ δουρί, σάκος σάκεϊ προθελύμνῳ* (see J. H. S. iv. 284).

594. **ἀντίος**, with his face towards his friends.

596 = N 673, P 366, Σ 1. In these passages only **δέμας** is used with a gen. like the Attic *δίκην* or *τρόπον*, Lat. *instar*, meaning "after the similitude of fire." The word is always however an "accus. of reference," except in π 174 and perhaps κ 240 (Zenod. *πόδας*): it means literally "in *build*," in formation. H. G. § 136, 2.

597. **φέρον**, imperf., "were in the meantime carrying." **Νηλήιαι**, of the breed of Neleus, like *Τρώιοι* E 222. There was a variant *Νηλήιον*.

599. **ἰδὼν ἐνόησε**, he saw (with the bodily) and marked (with the inward eye).

600. **ἐπὶ πρυμνῇ νηί**, *i.e.* upon the small deck at the stern, which was turned inland and was high enough to enable him to see over the wall. **μεγακήτεϊ**, capacious: see on Θ 222.

601. **ἰῶκα**, flight: a metaplastic acc. of *ἰωκή*, see on E 521, 740. Aristonikos mentions the curious variant *ἰῶ καταδακρυόεσσαν*, which appears to be untranslatable.

603-7. It has been objected to these lines (1) that *προσέειπεν* in 602 ought, according to the regular Homeric practice, to be followed by the actual words spoken. (2) That a speech of a single

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ἔκμολεν ἶσος Ἄρηϊ, κακοῦ δ' ἄρα οἱ πέλεν ἀρχή.
τὸν πρότερος προσέειπε Μενοιτίου ἄλκιμος υἱός·
"τίπτε με κικλήσκεις, Ἀχιλεῦ; τί δέ σε χρεὼ ἐμεῖο;"
τὸν δ' ἀπαμειβόμενος προσέφη πόδας ὠκὺς Ἀχιλλεύς·
"δῖε Μενοιτιάδη, τῷ ἐμῷ κεχαρισμένε θυμῷ,
νῦν ὀίω περὶ γούνατ' ἐμὰ στήσεσθαι Ἀχαιοὺς
λισσομένους· χρειὼ γὰρ ἱκάνεται οὐκέτ' ἀνεκτός.
ἀλλ' ἴθι νῦν, Πάτροκλε διίφιλε, Νέστορ' ἔρειο,
ὅν τινα τοῦτον ἄγει βεβλημένον ἐκ πολέμοιο.
ἤ τοι μὲν τά γ' ὄπισθε Μαχάονι πάντα ἔοικεν
τῷ Ἀσκληπιάδῃ, ἀτὰρ οὐκ ἴδον ὄμματα φωτός·
ἵπποι γάρ με παρήϊξαν πρόσσω μεμαυῖαι."
ὣς φάτο, Πάτροκλος δὲ φίλῳ ἐπεπείθεθ' ἑταίρῳ,
βῆ δὲ θέειν παρά τε κλισίας καὶ νῆας Ἀχαιῶν.
οἱ δ' ὅτε δὴ κλισίην Νηληϊάδεω ἀφίκοντο,
αὐτοὶ μέν ῥ' ἀπέβησαν ἐπὶ χθόνα πουλυβότειραν,
ἵππους δ' Εὐρυμέδων θεράπων λύε τοῖο γέροντος
ἐξ ὀχέων. τοὶ δ' ἱδρῶ ἀπεψύχοντο χιτώνων
στάντε ποτὶ πνοιὴν παρὰ θῖν' ἁλός· αὐτὰρ ἔπειτα
ἐς κλισίην ἐλθόντες ἐπὶ κλισμοῖσι καθῖζον.
τοῖσι δὲ τεῦχε κυκειῶ ἐυπλόκαμος Ἑκαμήδη,
τὴν ἄρετ' ἐκ Τενέδοιο γέρων, ὅτε πέρσεν Ἀχιλλεύς,
θυγατέρ' Ἀρσινόου μεγαλήτορος, ἥν οἱ Ἀχαιοὶ
ἔξελον, οὕνεκα βουλῇ ἀριστεύεσκεν ἁπάντων.

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line like 606 is very rare; this is indeed the only instance in any book before Σ. (3) That the allusion to coming events in 604 is not Homeric. Though these reasons are not convincing, yet taken together they have some force. (3) however is not exact, see E 662, etc.

606. For **χρεώ** as a short syllable see I 75.

609. These words, on any fair system of interpretation, are quite inconsistent with the position of I in the story. See the introduction to that book.

611. **ἔρειο**, apparently for *ἐρέ-εο*, from the longer stem *ἐρε-* found in *ἐρέοντο* Θ 445, etc. It should then be *ἐρεῖο* (Curtius, *Vb.* ii. 47). Compare *σπεῖο* K 285. Fick would prefer *ἔρευε* (which occurs in Hesych., and is explained *ἐρεύνα*), or *ἔρευο* = *ἔρεϝο* from the aor. *ἐρέσθαι* (for *ἐρϝέσθαι*).

618. **οἱ**, Nestor and Machaon.

622. This treatment seems somewhat heroic for a wounded man, but probably has some connexion with the idea of the healthfulness of sea-water (see K 572). Fäsi quotes similar conduct on the part of the heroes of the Nibelungen Lied. *οὕτως διὰ τοῦ τέ, στάντε*, Didymos; **τε** *δυικῶς*, Schol. V. *I.e.* Ar. wrote *στάντε*, while others had *στὰν δέ*, which occurs in one or two of our MSS. For **θῖν(α)** we should rather have expected the dat. *θῖν'* (for *θινί*).

624. **κυκειῶ**, a sort of stimulating porridge; see Merry on *κ* 234, where Kirke prepares a similar one, only with the addition of honey, which is not mentioned here.

625. **ἄρετο**, won, as a prize, *γέρας ἐξαιρετόν*, given to reward his pre-eminence in council (627), no doubt on account of advice he had given relative to the capture of the city. Observe **θυγατέρα** in apposition with the relative *τήν*, instead of the more distant nominative.

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ἣ σφωιν πρῶτον μὲν ἐπιπροΐηλε τράπεζαν
καλὴν κυανόπεζαν ἐΰξοον, αὐτὰρ ἐπ' αὐτῆς
χάλκειον κάνεον, ἐπὶ δὲ κρόμυον, ποτῷ ὄψον,
ἠδὲ μέλι χλωρόν, παρὰ δ' ἀλφίτου ἱεροῦ ἀκτήν,
πὰρ δὲ δέπας περικαλλές, ὃ οἴκοθεν ἦγ' ὁ γεραιός,
χρυσείοις ἥλοισι πεπαρμένον· οὔατα δ' αὐτοῦ
τέσσαρ' ἔσαν, δοιαὶ δὲ πελειάδες ἀμφὶς ἕκαστον
χρύσειαι νεμέθοντο, δύω δ' ὑπὸ πυθμένες ἦσαν.
ἄλλος μὲν μογέων ἀποκινήσασκε τραπέζης
πλεῖον ἐόν, Νέστωρ δ' ὁ γέρων ἀμογητὶ ἄειρεν.
ἐν τῷ ῥά σφι κύκησε γυνὴ ἐικυῖα θεῇσιν
οἴνῳ Πραμνείῳ, ἐπὶ δ' αἴγειον κνῆ τυρὸν
κνήστι χαλκείῃ, ἐπὶ δ' ἄλφιτα λευκὰ πάλυνεν,
πινέμεναι δ' ἐκέλευσεν, ἐπεί ῥ' ὥπλισσε κυκειῶ.

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628. **ἐπιπροΐηλε**, moved forward to them. *ἰάλλω* is apparently a reduplicated form from root *ar* to go, in causal sense. Curt. *Et.* no. 661.

629. **κυανόπεζαν**, with feet of cyanos or blue glass ; see l. 24.

630. **ἐπί**, and on it (the *κάνεον*, platter) an onion, as a relish for the drink.

631. **ἀκτήν** is generally explained as meaning "bruised meal," from root *Fαγ* to break. We should however hardly expect to find the *F* omitted in what would naturally appear to be a very primitive phrase. Other derivations have been proposed, *e.g.* *ac* (Skt.) to eat (Benf.), or *ακ* to be sharp, as though referring to the ears of corn (Hesiod actually uses it of standing crops ; Merry and R. on *β* 355).

632. Ar. varied in his editions between **ἦγ'** and **εἶχ'** *ὁ γεραιός*. Nestor's cup was a favourite subject of discussion among ancient commentators and archaeologists, of whose remarks Athenaeus has preserved us extracts of more compass than value. The account in the text is quite intelligible with the aid of the specimens of early cups from Mykenai and Caere given in Helbig, H. E. pp. 272 *ff*. The **πυθμένες** were supports from the base of the cup to the lower part of the bowl, designed to strengthen the central stem. The **οὔατα** are handles at the side. In the cup found by Dr. Schliemann (*Mycenae*, p. 237, no. 346, Helbig. H. E. no. 116) we see not only these *πυθμένες*, which are continued into the handles above them, but we have actually two *πελειάδες* as ornaments on the top of the handles, with beaks projecting over the interior, as though they were feeding. The poetical cup only differs by its greater magnificence in having four handles instead of two, and two doves to each instead of one only. These four handles, as remarked by Ar., whose explanation seems perfectly right, are to be regarded as placed in two pairs, one pair at each side, not at equal intervals all round the cup. The chief uncertainty is as to the *ἧλοι*, especially as the material of the cup is not specified. These may have been actually used to fasten the parts of the cup together—the *πυθμένες* of the Mykenaean cup are thus fixed to the base—or they may have been driven in as mere ornaments, a device which is familiar in ancient work of wood and clay, as well as of metal (Helbig).

636-7. This couplet comes in very strangely. So far from being represented as of unusual physical strength, Nestor is always lamenting his departed vigour. The lines might well be omitted.

639. "Pramnian wine" is said by the Scholiast to have been named from a mountain in Karia. It is mentioned by Galen as "a black austere wine," apparently in a descriptive rather than a local sense (see Merry on *κ* 234). **κνῆ**, a genuine form of the "Aeolic" conjugation (Fick). Ar. read *κνέε*. For the dative **κνῆστι** for *κνήστι-ι* cf. Ψ 315, etc.

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τὼ δ' ἐπεὶ οὖν πίνοντ' ἀφέτην πολυκαγκέα δίψαν,
μύθοισιν τέρποντο πρὸς ἀλλήλους ἐνέποντες,
Πάτροκλος δὲ θύρῃσιν ἐφίστατο, ἰσόθεος φώς.
τὸν δὲ ἰδὼν ὁ γεραιὸς ἀπὸ θρόνου ὦρτο φαεινοῦ,
ἐς δ' ἄγε χειρὸς ἑλών, κατὰ δ' ἑδριάασθαι ἄνωγεν.
Πάτροκλος δ' ἑτέρωθεν ἀναίνετο εἶπέ τε μῦθον·
"οὐχ ἕδος ἐστί, γεραιὲ διοτρεφές, οὐδέ με πείσεις.
αἰδοῖος νεμεσητός, ὅ με προέηκε πυθέσθαι,
ὅν τινα τοῦτον ἄγεις βεβλημένον· ἀλλὰ καὶ αὐτὸς
γιγνώσκω, ὁρόω δὲ Μαχάονα ποιμένα λαῶν.
νῦν δὲ ἔπος ἐρέων πάλιν ἄγγελος εἶμ' Ἀχιλῆι.
εὖ δὲ σὺ οἶσθα, γεραιὲ διοτρεφές, οἷος ἐκεῖνος,
δεινὸς ἀνήρ· τάχα κεν καὶ ἀναίτιον αἰτιόῳτο."
τὸν δ' ἠμείβετ' ἔπειτα Γερήνιος ἱππότα Νέστωρ·
"τίπτε τ' ἄρ' ὧδ' Ἀχιλεὺς ὀλοφύρεται υἷας Ἀχαιῶν,
ὅσσοι δὴ βέλεσιν βεβλήαται; οὐδέ τι οἶδεν
πένθεος, ὅσσον ὄρωρε κατὰ στρατόν· οἱ γὰρ ἄριστοι
ἐν νηυσὶν κέαται βεβλημένοι οὐτάμενοί τε.
βέβληται μὲν ὁ Τυδεΐδης κρατερὸς Διομήδης,
οὔτασται δ' Ὀδυσεὺς δουρικλυτὸς ἠδ' Ἀγαμέμνων·
[βέβληται δὲ καὶ Εὐρύπυλος κατὰ μηρὸν ὀιστῷ]·
τοῦτον δ' ἄλλον ἐγὼ νέον ἤγαγον ἐκ πολέμοιο
ἰῷ ἀπὸ νευρῆς βεβλημένον. αὐτὰρ Ἀχιλλεὺς

642. **πολυκαγκέα**, parching, cf. *κάγκανα ξύλα* Φ 364. It appears to be a nasalized reduplicated form of *κα-*, *καϝ-*, to burn (see Curtius, *St.* vi. 335, vii. 204).

647. **ἑτέρωθεν**, from the opposite side of the tent to that where the chairs stood.

648. **οὐχ ἕδος**, "There is no sitting for me," *i.e.* I have not time to sit down. So Ψ 205.

649. **νεμεσητός** in this sense is unique, and not easy to explain. The adjective recurs only in the form *νεμεσσητόν*, a thing worthy of *νέμεσις*, or indignation (Γ 410, etc.). It seems to mean here "capable of indignation"; for the form Mr. Monro compares *ἐπιεικτός* = "yielding," Θ 32, *ἑρπετός* "creeping," *ἀτάρβητος* "fearless." The analogy of *αἰδοῖος δεινός τε*, Γ 172, would lead us to translate "terrible"; but this is not sufficiently supported by the use of *νεμεσίζομαι* in one passage (α 263) in the sense of "fearing the gods."

654. **δεινὸς ἀνήρ** is to be taken closely with *οἷος*, as in our idiom, "what a terrible man he is." It may be questioned, however, if it would not be better to put a colon after *ἐκεῖνος*, and take *δεινὸς ἀνήρ* as an exclamatory nom.

657. **ὅσσοι . . . βεβλήαται** are contrasted with *στρατόν*, "why does he show so much pity for the wounded and think nothing of the army at large?"

658. **πένθεος.** For the genitive after *οἶδε* compare Δ 357, Μ 229, H. G. § 151 *d.* It is not Homeric to regard *πένθεος* as a partitive gen. after **τι**.

659. **βεβλημένοι** by missiles, **οὐτάμενοι** by weapons held in the hand, as usual.

662. This line is om. by all the best MSS., and is evidently interpolated from Π 27. Nestor knows nothing of the wounding of Eurypylos, which happened after he had left the field.

664. From **αὐτὰρ Ἀχιλλεύς** here to the same words in 762 is almost beyond a doubt an interpolated passage. See the introduction to the present book.

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ἐσθλὸς ἐὼν Δαναῶν οὐ κήδεται οὐδ' ἐλεαίρει.
ἦ μένει εἰς ὅ κε δὴ νῆες θοαὶ ἄγχι θαλάσσης
Ἀργείων ἀέκητι πυρὸς δηίοιο θέρωνται,
αὐτοί τε κτεινώμεθ' ἐπισχερώ; οὐ γὰρ ἐμὴ ἲς
ἔσθ', οἵη πάρος ἔσκεν ἐνὶ γναμπτοῖσι μέλεσσιν.
εἴθ' ὣς ἡβώοιμι βίη τέ μοι ἔμπεδος εἴη,
ὡς ὁπότ' Ἠλείοισι καὶ ἡμῖν νεῖκος ἐτύχθη
ἀμφὶ βοηλασίῃ, ὅτ' ἐγὼ κτάνον Ἰτυμονῆα
ἐσθλὸν Ὑπειροχίδην, ὃς ἐν Ἤλιδι ναιετάασκεν,
ῥύσι' ἐλαυνόμενος. ὁ δ' ἀμύνων ᾗσι βόεσσιν
ἔβλητ' ἐν πρώτοισιν ἐμῆς ἀπὸ χειρὸς ἄκοντι,
κὰδ δ' ἔπεσεν, λαοὶ δὲ περίτρεσαν ἀγροιῶται.
ληίδα δ' ἐκ πεδίου συνελάσσαμεν ἤλιθα πολλήν,
πεντήκοντα βοῶν ἀγέλας, τόσα πώεα οἰῶν,
τόσσα συῶν συβόσια, τόσ' αἰπόλια πλατέ' αἰγῶν,
ἵππους δὲ ξανθὰς ἑκατὸν καὶ πεντήκοντα,
πάσας θηλείας, πολλῇσι δὲ πῶλοι ὑπῆσαν.
καὶ τὰ μὲν ἠλασάμεσθα Πύλον Νηλήιον εἴσω
ἐννύχιοι προτὶ ἄστυ· γεγήθει δὲ φρένα Νηλεύς,
οὕνεκά μοι τύχε πολλὰ νέῳ πολεμόνδε κιόντι.
κήρυκες δ' ἐλίγαινον ἅμ' ἠοῖ φαινομένηφιν
τοὺς ἴμεν, οἷσι χρεῖος ὀφείλετ' ἐν Ἤλιδι δίῃ·
οἱ δὲ συναγρόμενοι Πυλίων ἡγήτορες ἄνδρες
δαίτρευον· πολέσιν γὰρ Ἐπειοὶ χρεῖος ὄφειλον,
ὡς ἡμεῖς παῦροι κεκακωμένοι ἐν Πύλῳ ἦμεν.

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667. **πυρὸς θέρωνται,** compare Z 331.

668. **ἐπισχερώ,** "in order," one after the other. σχε- = (σ)εχ-, so that, with the exception of the unexplained suffix -ρω, ἐπι-σχε-ρώ exactly = ἐφ-εξ-ῆς. **οὐ γάρ** implies the suppressed thought, "*I* can do nothing to help it."

669. **γναμπτοῖσι,** flexible, lissome; else only in Od. and Ω 359.

671. **Ἠλείοισι,** elsewhere in H. always called Ἐπειοί (and so 688); cf. ν 275, Ἤλιδα . . . ὅθι κρατέουσιν Ἐπειοί, and B 619.

674. **ἐλαυνόμενος** goes with κτάνον. **ῥύσια** does not recur in H.; it is used in the sense usual in later Greek, "reprisals," property seized as a pledge for reparation; Soph. O. C. 858, Aesch. *Supp.* 412, etc. The deed which led to reprisals is recounted farther on (698).

677. **ἤλιθα,** else a purely Odyssean word, always followed by πολλή. It is possibly conn. with ἅλις.

678-9 = ξ 100-1. The hiatus after **πώεα** and the long ι of **συβόσια** are metrical anomalies, of which the latter may be explained by the ictus (two good MSS., L Townl., read συβόσεια). **αἰπόλια πλατέα,** wide-ranging flocks of goats (for the word αἰπόλος see B 474).

684. **τύχε πολλά,** much success had fallen to me. **νέῳ,** as a "young hand," with κιόντι.

686. The reading of Ar. seems to have been **χρεὼς ὀφείλετ'** instead of χρεῖος ὀφείλετ', but the MS. is confused between the two.

688. **δαίτρευον,** proceeded to apportion. The verb occurs elsewhere only in Od., and always of carving meat (see 705).

689. **ὡς** = ὅτι οὕτως, "so few were we in Pylos through our disasters."

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ἐλθὼν γὰρ ἐκάκωσε βίη Ἡρακληείη
τῶν προτέρων ἐτέων, κατὰ δ' ἔκταθεν, ὅσσοι ἄριστοι.
δώδεκα γὰρ Νηλῆος ἀμύμονος υἱέες ἦμεν·
τῶν οἶος λιπόμην, οἱ δ' ἄλλοι πάντες ὄλοντο.
ταῦθ' ὑπερηφανέοντες Ἐπειοὶ χαλκοχίτωνες,
ἡμέας ὑβρίζοντες, ἀτάσθαλα μηχανόωντο.
ἐκ δ' ὁ γέρων ἀγέλην τε βοῶν καὶ πῶυ μέγ' οἰῶν
εἵλετο, κρινάμενος τριηκόσι' ἠδὲ νομῆας.
καὶ γὰρ τῷ χρεῖος μέγ' ὀφείλετ' ἐν Ἤλιδι δίῃ,
τέσσαρες ἀθλοφόροι ἵπποι αὐτοῖσιν ὄχεσφιν,
ἐλθόντες μετ' ἄεθλα· περὶ τρίποδος γὰρ ἔμελλον
θεύσεσθαι· τοὺς δ' αὖθι ἄναξ ἀνδρῶν Αὐγείας
κάσχεθε, τὸν δ' ἐλατῆρ' ἀφίει ἀκαχήμενον ἵππων.
τῶν ὁ γέρων ἐπέων κεχολωμένος ἠδὲ καὶ ἔργων
ἐξέλετ' ἄσπετα πολλά· τὰ δ' ἄλλ' ἐς δῆμον ἔδωκεν
[δαιτρεύειν, μή τίς οἱ ἀτεμβόμενος κίοι ἴσης.]

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690. **ἐλθών,** a construction *ad sensum,* *βίη Ἡρακληείη* being = *Ἡρακλῆς*. Cf. E 638, H. G. § 196. For **γὰρ** AD read *γάρ ῥ'*, but see on Δ 467. For the legend of the sacking of Pylos by Herakles see on E 393.

691. **τῶν προτέρων ἐτέων**: for the genitive see H. G. § 150.

694. **ταῦτα** adverbial, H. G. § 133. **ὑπερηφανέοντες,** see Curtius *Et.* no. 392, where it is explained as from the adjectival stem *ὑπερο-* with "Epic lengthening" (cf. *νεη-γενής*, etc.), and *φαίνω*, lit. "shewing themselves lifted up."

695. **ὑβρίζοντες,** else only in Od. (seven times).

697. **κρινάμενος,** selecting; the case is not analogous to the ordinary division of spoil, which is in the hands of the army, not of the king, who is only given a *γέρας ἐξαιρετόν*: here he is exacting payment for a debt. **τριηκόσια**: for the anomalous long *ι* compare *ὑπεροπλίησι*, A 205; it is hard to explain *in thesi.* Hartel suggests that it may be due to the production of a *y*-sound after the *ι*.

699. From the mention of a single charioteer in 702 (where, however, Naber suggests *τὼ δ' ἐλατῆρ' . . . ἀκαχημένω*) it would seem that a four-horse chariot is meant; the pl. *ὄχεα* being regularly used of a single chariot. For the very rare mention of such a team in H. see on Θ 185. The mention of **ἄεθλα** in Elis naturally leads us to think of the Olympian games. But we cannot argue from this as to the date of the present passage, for, as Mr. Monro has remarked, the prize for the chariot-race instituted there in Ol. 25 was not a tripod but a wreath of olive. The Olympian games were according to the legend of fabulous antiquity, the historical foundation being only a re-establishment of the contests begun by Herakles in honour of Iolaos. It is therefore quite possible that even this late passage may be earlier than the Olympiads, at least so far as the evidence of this line goes. Races on special occasions, especially at funerals, are familiar to Homer, X 164.

703. **τῶν** goes with *ἐπέων* and *ἔργων*, "these things, words and deeds"; implying apparently that an insulting message had been sent back by the charioteer. See B 629 for the wanton violence of Augeias.

704. **ἐξέλετο,** chose for himself; in a different sense from I 331. **δῆμον,** apparently "the common stock"; see note on A 231, B 547.

705. Interpolated from *ι* 42, as Zenod. and Ar. rightly judged. **δαιτρεύειν** properly means "to be *δαιτρός*," or carver at a feast. **ἴσης,** better *αἴσης*, fair share; see A 418. Fick reads *ἴσσης*, quoting Hesych. *ἴσσασθαι· κληροῦσθαι, Λέσβιοι.* **ἀτέμβεσθαι** is a verb recurring only in Ψ and Od.

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ἡμεῖς μὲν τὰ ἕκαστα διείπομεν, ἀμφί τε ἄστυ
ἕρδομεν ἱρὰ θεοῖς· οἱ δὲ τρίτῳ ἤματι πάντες
ἦλθον ὁμῶς αὐτοί τε πολεῖς καὶ μώνυχες ἵπποι,
πανσυδίῃ· μετὰ δέ σφι Μολίονε θωρήσσοντο
παῖδ' ἔτ' ἐόντ', οὔ πω μάλα εἰδότε θούριδος ἀλκῆς.
ἔστι δέ τις Θρυόεσσα πόλις, αἰπεῖα κολώνη,
τηλοῦ ἐπ' Ἀλφειῷ, νεάτη Πύλου ἠμαθόεντος·
τὴν ἀμφεστρατόωντο διαρραῖσαι μεμαῶτες.
ἀλλ' ὅτε πᾶν πεδίον μετεκίαθον, ἄμμι δ' Ἀθήνη
ἄγγελος ἦλθε θέουσ' ἀπ' Ὀλύμπου θωρήσσεσθαι
ἔννυχος, οὐδ' ἀέκοντα Πύλον κάτα λαὸν ἄγειρεν,
ἀλλὰ μάλ' ἐσσυμένους πολεμίζειν. οὐδέ με Νηλεὺς
εἴα θωρήσσεσθαι, ἀπέκρυψεν δέ μοι ἵππους·
οὐ γάρ πώ τί μ' ἔφη ἴδμεν πολεμήια ἔργα.

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706. **διείπομεν**, disposed, arranged, from διέπω, not from εἰπεῖν (*Journ. Phil.* xiv. 238).

707. **οἱ δέ**, the Epeians, who make a raid to recover the booty taken from them. Many commentators have strangely fancied that this is the beginning of the war in which the fight already mentioned (671-6) was an incident. This leads to hopeless and needless confusion.

709. **Μολίονε**, the same as the Ἀκτορίωνε Kteatos and Eurytos, B 621; see 750 below. The Homeric poems and Pindar (*Ol.* x. 26-38) know them only as twin sons of Poseidon, and leaders of the Epeians; they are named again in Ψ 638. The two names Ἀκτορίων and Μολίων are both obscure. In form they are of course patronymics, but they cannot both be so in reality, for they appear together in 750, and Homer never uses two patronymics together. The ordinary explanation is that Aktor was their nominal father, as Herakles is called son of Amphitryon, and that Μολίων is a metronymic from their mother Μολιόνη or Μολίνη (so Pausan. v. 2, 2). The last assumption is impossible, both because the form forbids it, and because metronymics are unknown in Greece. Others have proposed to derive both Μολιόνη and Μολίων from a supposed Μόλος, ancestor of the mother. For this there is no ground. It may be added that even Aktor (who, according to the later legend, was brother of Augeias) is not named in H.; the grandfather of Patroklos (785) being of course a different person. Later mythology made of the two brethren a pair of Siamese twins, διφυεῖς, with two heads and four legs and arms, but only one body (so Schol. A here and on Ψ 638, and apparently as early as Ibykos; see *fr.* 16, Bergk, where they are called ἐνίγυιοι). Welcker ingeniously, but not very probably, explained them as a personification of the two mill-stones (*mola*, μύλη), and hence sons of Aktor "the crusher." Others have seen in the name Μολίων an appellative meaning "the warlike," ὁ μετὰ μῶλον ἰών, and Hesych. explains the word as μαχητής. So also Eustath.

711. **Θρυόεσσα πόλις**, "Sedge-town," evidently the same as Θρύον Ἀλφειοῖο πόλιν, B 592.

712. **νεάτη**, "last," lit. "lowest," see I 153.

714. **πεδίον μετεκίαθον**, a strange phrase, perhaps to be compared with ἔφεπεν κλονέων πεδίον, 496, "when they had *chased* the plain," *i.e.* every warrior in it. This is not satisfactory, but neither is the alternative, "when they had passed over" the plain; for this sense can hardly be got out of μετεκίαθον, and the words are out of place and very weak after the mention of the beginning of the siege.

719. **πολεμήια ἔργα**, "the operations of war," seem to be contrasted with the foray against the country folk which constituted all Nestor's experience hitherto.

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ἀλλὰ καὶ ὧς ἱππεῦσι μετέπρεπον ἡμετέροισιν,
καὶ πεζός περ ἐών, ἐπεὶ ὧς ἄγε νεῖκος Ἀθήνη.
ἔστι δέ τις ποταμὸς Μινυήιος εἰς ἅλα βάλλων
ἐγγύθεν Ἀρήνης, ὅθι μείναμεν ἠῶ δῖαν
ἱππῆες Πυλίων, τὰ δ' ἐπέρρεεν ἔθνεα πεζῶν.
ἔνθεν πανσυδίῃ σὺν τεύχεσι θωρηχθέντες
ἔνδιοι ἱκόμεσθ' ἱερὸν ῥόον Ἀλφειοῖο.
ἔνθα Διὶ ῥέξαντες ὑπερμενεῖ ἱερὰ καλά,
ταῦρον δ' Ἀλφειῷ, ταῦρον δὲ Ποσειδάωνι,
αὐτὰρ Ἀθηναίῃ γλαυκώπιδι βοῦν ἀγελαίην,
δόρπον ἔπειθ' ἑλόμεσθα κατὰ στρατὸν ἐν τελέεσσιν
καὶ κατεκοιμήθημεν ἐν ἔντεσιν οἷσιν ἕκαστος
ἀμφὶ ῥοὰς ποταμοῖο. ἀτὰρ μεγάθυμοι Ἐπειοὶ
ἀμφίσταντο δὴ ἄστυ διαρραῖσαι μεμαῶτες.
ἀλλά σφι προπάροιθε φάνη μέγα ἔργον Ἄρηος·
εὖτε γὰρ ἠέλιος φαέθων ὑπερέσχεθε γαίης,
συμφερόμεσθα μάχῃ Διί τ' εὐχόμενοι καὶ Ἀθήνῃ.
ἀλλ' ὅτε δὴ Πυλίων καὶ Ἐπειῶν ἔπλετο νεῖκος,
πρῶτος ἐγὼν ἕλον ἄνδρα, κόμισσα δὲ μώνυχας ἵππους,
Μούλιον αἰχμητήν· γαμβρὸς δ' ἦν Αὐγείαο,
πρεσβυτάτην δὲ θύγατρ' εἶχε ξανθὴν Ἀγαμήδην,
ἣ τόσα φάρμακα ᾔδη, ὅσα τρέφει εὐρεῖα χθών.
τὸν μὲν ἐγὼ προσιόντα βάλον χαλκήρεϊ δουρί,
ἤριπε δ' ἐν κονίῃσιν· ἐγὼ δ' ἐς δίφρον ὀρούσας
στῆν ῥα μετὰ προμάχοισιν. ἀτὰρ μεγάθυμοι Ἐπειοὶ
ἔτρεσαν ἄλλυδις ἄλλος, ἐπεὶ ἴδον ἄνδρα πεσόντα
ἡγεμόν' ἱππήων, ὃς ἀριστεύεσκε μάχεσθαι.

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722. **βάλλων,** "emptying," a unique use in H., but imitated by Ap. Rhodius.

724. **ἐπέρρεεν,** "flowed up" to us. The best MSS. read *ἐπέρρεον*, but the singular is to be preferred, on account of the *F* of *Fέθνεα*, which is nowhere else neglected.

726. **ἔνδιοι,** at mid-day; see Merry and R. on *δ* 450.

729. For **ἀγελαίην** Townl. has *ἀγελείῃ*, a reading which is worth consideration. In any case it would seem as though *ἀγελαίην* contained an allusion to this familiar name of Athene.

730 = Η 380. Zenod. read *δεῖπνον* for *δόρπον*.

733. On account of the *F* of *Fάστυ*, Bekker conj. *ἀμφέσταν δή* (cf. Σ 233), Christ *Fάστυ δὴ ἀμφίσταντο*. **διαρραῖσαι,** so AD, vulg. *διαπραθέειν*.

734. **προπάροιθε,** "before that came about." See on Κ 476.

735. **ἠέλιος φαέθων,** an Odyssean phrase (four times). **ὑπερέσχεθε,** stood above the earth. Cf. Γ 210, *ν* 93.

740. **Ἀγαμήδην,** apparently the Homeric name of Medeia. At all events, besides the resemblance of names, both are granddaughters of the Sun (the father of Augeias) and are famed for their skill in drugs. Schol. A here gives a short account of Medeia, ending *οἰκήσασα δὲ αὕτη τὴν πλησίον Ἤλιδος Ἔφυραν πολυφάρμακον ἐποίησεν ἐπονομασθῆναι.* This seems to be an attempt to bring the two legends into connexion.

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αὐτὰρ ἐγὼν ἐπόρουσα κελαινῇ λαίλαπι ἶσος,
πεντήκοντα δ' ἕλον δίφρους, δύο δ' ἀμφὶς ἕκαστον
φῶτες ὀδὰξ ἕλον οὖδας ἐμῷ ὑπὸ δουρὶ δαμέντες.
καί νύ κεν Ἀκτορίωνε Μολίονε παῖδ' ἀλάπαξα,
εἰ μή σφωε πατὴρ εὐρὺ κρείων ἐνοσίχθων
ἐκ πολέμου ἐσάωσε καλύψας ἠέρι πολλῇ.
ἔνθα Ζεὺς Πυλίοισι μέγα κράτος ἐγγυάλιξεν·
τόφρα γὰρ οὖν ἑπόμεσθα διὰ σπιδέος πεδίοιο
κτείνοντές τ' αὐτοὺς ἀνά τ' ἔντεα καλὰ λέγοντες,
ὄφρ' ἐπὶ Βουπρασίου πολυπύρου βήσαμεν ἵππους
πέτρης τ' Ὠλενίης, καὶ Ἀλεισίου ἔνθα κολώνη
κέκληται, ὅθεν αὖτις ἀπέτραπε λαὸν Ἀθήνη.
ἔνθ' ἄνδρα κτείνας πύματον λίπον· αὐτὰρ Ἀχαιοὶ
ἂψ ἀπὸ Βουπρασίοιο Πύλονδ' ἔχον ὠκέας ἵππους,
πάντες δ' εὐχετόωντο θεῶν Διὶ Νέστορί τ' ἀνδρῶν.
ὣς ἔον, εἴ ποτ' ἔον γε, μετ' ἀνδράσιν. αὐτὰρ Ἀχιλλεὺς
οἶος τῆς ἀρετῆς ἀπονήσεται· ἦ τέ μιν οἴω
πολλὰ μετακλαύσεσθαι, ἐπεί κ' ἀπὸ λαὸς ὄληται.
ὦ πέπον, ἦ μὲν σοί γε Μενοίτιος ὧδ' ἐπέτελλεν
ἤματι τῷ, ὅτε σ' ἐκ Φθίης Ἀγαμέμνονι πέμπεν.
νῶι δὲ ἔνδον ἐόντες, ἐγὼ καὶ δῖος Ὀδυσσεύς,

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748. **ἀμφίς,** one on each side of each chariot. Cf. 634, the only other case where *ἀμφίς* precedes the acc. governed by it. In both passages it has of course supplanted an original *ἀμφὶ Ϝέκαστον.*

750. **ἀλάπαξα,** only here of slaying single men; elsewhere always of destroying towns or embattled ranks.

751. **εὐρὺ κρείων** is elsewhere used only of Agamemnon.

754. **διὰ σπιδέος,** so AC with Zenod.; *δι' ἀσπιδέος* Ar. and the other MSS. The latter reading is explained to mean either "round like a shield" or "covered with shields" (thrown away by the fugitives); both of which are absurd. Hesych. explains *σπιδέος* to mean "wide." For speculations as to its etymology see Curtius, *Et.* p. 713, Clemm in Curt. *St.* viii. 116.

756. See B 615-7, from which it appears that Buprasion is a region, and the hill of Aleision and the Olenian rock localities on its boundaries. If however these are identical with the later Alesiaion and Olenos, the poet is clearly ignorant of the real geography; as these two places lay in the extreme S. and extreme N.E. of Elis respectively. It would seem therefore that he has merely taken the names from the catalogue, which must then be older than the present episode.

757. **ἔνθα κέκληται,** sc. "where is the hill which is called the hill of A.;" a pregnant expression hardly to be paralleled in H., but not unfamiliar in later Greek (*ἔνθα κλῄζεται οὑμὸς Κιθαιρών,* Soph. O. T. 1452, etc.)

761. **εὐχετόωντο,** gave glory; see H 298.

762. **ὣς ἔον εἴ ποτ' ἔον γε,** see on Γ 180. **αὐτὰρ Ἀχιλλεύς** seems to be the catchword from 664, with which we re-enter the original stream of narrative.

763. **τῆς,** so all MSS.: but there can be no doubt that the right reading is *ἧς,* cf. P 25 *ἧς ἥβης ἀπόνητο.* **οἶος ἀπονήσεται,** will have the profit to himself—an expression immediately corrected; "(nay, no profit; on the contrary) he will weep tears of penitence." **μετα-** gives the idea of penitence through that of "after" as in *μεταμελεῖσθαι,* etc.

767. Aristophanes and Ar. athetized from this line to 785, on the ground

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πάντα μάλ' ἐν μεγάροις ἠκούομεν, ὡς ἐπέτελλεν.
Πηλῆος δ' ἱκόμεσθα δόμους εὖ ναιετάοντας
λαὸν ἀγείροντες κατ' Ἀχαιΐδα πουλυβότειραν.
ἔνθα δ' ἔπειθ' ἥρωα Μενοίτιον εὕρομεν ἔνδον
ἠδὲ σέ, πὰρ δ' Ἀχιλῆα· γέρων δ' ἱππηλάτα Πηλεὺς
πίονα μηρί' ἔκαιε βοὸς Διὶ τερπικεραύνῳ
αὐλῆς ἐν χόρτῳ, ἔχε δὲ χρύσειον ἄλεισον
σπένδων αἴθοπα οἶνον ἐπ' αἰθομένοις ἱεροῖσιν.
σφῶϊ μὲν ἀμφὶ βοὸς ἕπετον κρέα, νῶϊ δ' ἔπειτα
στῆμεν ἐνὶ προθύροισι· ταφὼν δ' ἀνόρουσεν Ἀχιλλεύς,
ἐς δ' ἄγε χειρὸς ἑλών, κατὰ δ' ἑδριάασθαι ἄνωγεν,
ξείνιά τ' εὖ παρέθηκεν, ἅ τε ξείνοις θέμις ἐστίν.
αὐτὰρ ἐπεὶ τάρπημεν ἐδητύος ἠδὲ ποτῆτος,
ἦρχον ἐγὼ μύθοιο, κελεύων ὔμμ' ἅμ' ἕπεσθαι·
σφὼ δὲ μάλ' ἠθέλετον, τὼ δ' ἄμφω πόλλ' ἐπέτελλον.
Πηλεὺς μὲν ᾧ παιδὶ γέρων ἐπέτελλ' Ἀχιλῆι
αἰὲν ἀριστεύειν καὶ ὑπείροχον ἔμμεναι ἄλλων·
σοὶ δ' αὖθ' ὧδ' ἐπέτελλε Μενοίτιος Ἄκτορος υἱός·
" τέκνον ἐμόν, γενεῇ μὲν ὑπέρτερός ἐστιν Ἀχιλλεύς,
πρεσβύτερος δὲ σύ ἐσσι· βίῃ δ' ὅ γε πολλὸν ἀμείνων.

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that the composition is prosaic; that they are inconsistent with the charge of Peleus to his son in I 254; that Peleus here *ὡς εἴδωλον σπένδει*, leaving to his son all the duties of hospitality. Still more serious objections are that **ὧδε** in 765 is too far separated from the words to which it refers in 786; and that 784 appears also in Z 208, the repetition of such a line not being like Homer. The athetesis thus is quite justified; though perhaps it ought not to include 767-8. **νῶϊ δὲ ἔνδον,** so all MSS.; vulg. *νῶϊ δέ τ'*. But the hiatus is not very uncommon after the first foot; see Knös, *de Dig. Hom.* p. 47, and compare E 723.

770. **πουλυβότειραν,** so AD; the epithet is elsewhere applied only to *χθών*. The rest give the usual *καλλιγύναικα*.

771. The reason which made Menoitios an inmate of Peleus' house is given in Ψ 85.

773. **ἔκαιε,** so Ar.; MSS. *ἔκηε*, which is obviously inferior. **τερπικεραύνῳ,** "hurler of the thunderbolt," from *τερπ-* = *τρεπ-* by metathesis, root *tark*, Vergil's "qui fulmina *torquet*." This explanation, given by G. Meyer in Curtius *St.* vii. 180, is far preferable to the ordinary "rejoicing in the thunderbolt." There is no other instance in Homer of such a "subjective" epithet of a god; *ἰοχέαιρα*, which has been compared, is of course from *χέω*, not *χαίρω*. Meyer further points out that if *τερπι-* came from *τέρπω* it should mean "making glad the thunderbolt." Cf. H. G. § 124 *b*.

774. **χόρτῳ,** the enclosed space of the court where stood the altar of *Ζεὺς Ἑρκεῖος*. **ἄλεισον,** else only in Ω and Od.; the exact meaning of the word is uncertain.

775. Döderlein is probably right in taking **ἐπί** to mean "with," "in addition to"; as the practice was to pour libations not on the altar, but on the ground.

776. **ἀμφὶ ἕπετον,** were "treating," preparing for the meal. For this form of the 2d person dual in historic tenses see H. G. § 5 *ad fin.*, and note on Θ 448. Zenod. read **ἠθελέτην** in 782, and therefore no doubt *ἑπέτην* here.

779. **ξείνοις θέμις ἐστίν,** sc. *παραθεῖναι*. Note the short form of the dat. pl.

786. **γενεῇ** here means "descent" as son of a goddess, not "age" as in I 58.

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ἀλλ' εὖ οἱ φάσθαι πυκινὸν ἔπος ἠδ' ὑποθέσθαι
καί οἱ σημαίνειν· ὁ δὲ πείσεται εἰς ἀγαθόν περ."
ὣς ἐπέτελλ' ὁ γέρων, σὺ δὲ λήθεαι. ἀλλ' ἔτι καὶ νῦν
ταῦτ' εἴποις Ἀχιλῆι δαΐφρονι, αἴ κε πίθηται.
τίς δ' οἶδ', εἴ κέν οἱ σὺν δαίμονι θυμὸν ὀρίναις
παρειπών; ἀγαθὴ δὲ παραίφασίς ἐστιν ἑταίρου.
εἰ δέ τινα φρεσὶν ᾗσι θεοπροπίην ἀλεείνει
καί τινά οἱ πὰρ Ζηνὸς ἐπέφραδε πότνια μήτηρ,
ἀλλὰ σέ περ προέτω, ἅμα δ' ἄλλος λαὸς ἑπέσθω
Μυρμιδόνων, αἴ κέν τι φόως Δαναοῖσι γένηαι·
καί τοι τεύχεα καλὰ δότω πολεμόνδε φέρεσθαι,
αἴ κέ σε τῷ ἴσκοντες ἀπόσχωνται πολέμοιο
Τρῶες, ἀναπνεύσωσι δ' ἀρήιοι υἷες Ἀχαιῶν
τειρόμενοι· ὀλίγη δέ τ' ἀνάπνευσις πολέμοιο.
ῥεῖα δέ κ' ἀκμῆτες κεκμηότας ἄνδρας ἀυτῇ
ὤσαισθε προτὶ ἄστυ νεῶν ἄπο καὶ κλισιάων."
ὣς φάτο, τῷ δ' ἄρα θυμὸν ἐνὶ στήθεσσιν ὄρινεν,
βῆ δὲ θέειν παρὰ νῆας ἐπ' Αἰακίδην Ἀχιλῆα.
ἀλλ' ὅτε δὴ κατὰ νῆας Ὀδυσσῆος θείοιο
ἷξε θέων Πάτροκλος, ἵνα σφ' ἀγορή τε θέμις τε

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789. **σημαίνειν,** to give the word of command, see A 289. This is hardly consistent with Phoinix' claim to the same position in I 442. **εἰς ἀγαθόν περ,** "for his own good," as we say. Cf. I 102.

792. **ὀρίναις**: this form of aor. opt. is very rare in the 2d and 3d sing.; *δ* 547 is the only other instance of the 2d. G. Hermann and La R. conj. *ὀρίνῃς*, comparing O 403, where Patroklos repeats the words of Nestor, using *ὀρίνω*. See however *ξ* 119, and L. Lange, EI, 507.

794-803 = Π 36-45. Fick urges with much force that the lines are interpolated here; they lose all their grace in the other passage if, instead of coming from Patroklos' own chivalrous thought, they are merely repeated by rote like a lesson.

795. **καί τινα,** "and such a prophecy has been declared to him," a simple case of parataxis where, in later Greek, an explicative relative clause would rather have been added.

799. **ἴσκοντες** only here (= Π 41) and *δ* 279, else always *εἴσκειν*; hence Ar. read *εἴσκοντες*, a very unlikely form, as even Herodianus remarks. *ἴσκω* is apparently for *Fίκ-σκω*, root *Fικ* of *ἔοικα*, etc. Γ 197.

801. **τειρόμενοι** goes closely with *ἀναπνεύσωσι*, "may have pause from toil."

802-3 were athetized by Ar. as being more in place in Π 44-5, where the Trojans have been fighting a long battle at the ships. But there is little reason for selecting this couplet only for condemnation; it should keep company with the preceding eight lines.

806. **κατά,** over against. The ships of Odysseus were in the centre of the camp; see l. 5. In H 383 the *ἀγορή* is held at the ship of Agamemnon, a more likely place.

807. **θέμις,** the giving of dooms. Cf. *ι* 112, *τοῖσιν δ' οὔτ' ἀγοραὶ βουληφόροι οὔτι θέμιστες*. For the half local use we may compare the Attic *ψῆφος* = the place of voting, Eur. I. T. 945, *πεσσοί*, *Med.* 68, *τυρός* = cheese-market, and so on; but there does not seem to be any close analogy in H. For the common altar of the camp see Θ 249. **ἤην,** a form recurring only in Od., and perhaps a mistake for *ᾖεν*; Curtius in *St.* i. *b* 290-4, H. G. § 12.

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ἤην, τῇ δὴ καί σφι θεῶν ἐτετεύχατο βωμοί,
ἔνθα οἱ Εὐρύπυλος βεβλημένος ἀντεβόλησεν,
διογενὴς Εὐαιμονίδης, κατὰ μηρὸν ὀϊστῷ,
σκάζων ἐκ πολέμου· κατὰ δὲ νότιος ῥέεν ἱδρὼς
ὤμων καὶ κεφαλῆς, ἀπὸ δ' ἕλκεος ἀργαλέοιο
αἷμα μέλαν κελάρυζε, νόος γε μὲν ἔμπεδος ἦεν.
τὸν δὲ ἰδὼν ᾤκτειρε Μενοιτίου ἄλκιμος υἱός,
καί ῥ' ὀλοφυρόμενος ἔπεα πτερόεντα προσηύδα·
"ἆ δειλοί, Δαναῶν ἡγήτορες ἠδὲ μέδοντες,
ὣς ἄρ' ἐμέλλετε τῆλε φίλων καὶ πατρίδος αἴης
ἄσειν ἐν Τροίῃ ταχέας κύνας ἀργέτι δημῷ.
ἀλλ' ἄγε μοι τόδε εἰπέ, διοτρεφὲς Εὐρύπυλ' ἥρως
ἤ ῥ' ἔτι που σχήσουσι πελώριον Ἕκτορ' Ἀχαιοί,
ἦ ἤδη φθίσονται ὑπ' αὐτοῦ δουρὶ δαμέντες."
  τὸν δ' αὖτ' Εὐρύπυλος βεβλημένος ἀντίον ηὔδα·
"οὐκέτι, διογενὲς Πατρόκλεις, ἄλκαρ Ἀχαιῶν
ἔσσεται, ἀλλ' ἐν νηυσὶ μελαίνῃσιν πεσέονται.
οἱ μὲν γὰρ δὴ πάντες, ὅσοι πάρος ἦσαν ἄριστοι,
ἐν νηυσὶν κέαται βεβλημένοι οὐτάμενοί τε
χερσὶν ὕπο Τρώων· τῶν δὲ σθένος ὄρνυται αἰεί.
ἀλλ' ἐμὲ μὲν σὺ σάωσον ἄγων ἐπὶ νῆα μέλαιναν,
μηροῦ δ' ἔκταμ' ὀϊστόν, ἀπ' αὐτοῦ δ' αἷμα κελαινὸν
νίζ' ὕδατι λιαρῷ, ἐπὶ δ' ἤπια φάρμακα πάσσε
ἐσθλά, τά σε προτί φασιν Ἀχιλλῆος δεδιδάχθαι,
ὃν Χείρων ἐδίδαξε, δικαιότατος Κενταύρων.
ἰητροὶ μὲν γὰρ Ποδαλείριος ἠδὲ Μαχάων,

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809. See 583 for the wounding of Eurypylos.

813. **γε μέν**, "however," "still his spirit was unshaken"; so B 703, etc., in later Greek *γε μήν*.

817. **ὣς ἄρα**, like *οὕτω δή* B 158, etc.; "thus then ye were destined." Or we might take *ὡς* as a simple exclamation, "how are ye destined!"

818. **ἀργέτι** for the more usual *ἀργῆτι*, "white," as Φ 127.

820. **σχήσουσι**, will sustain, resist the attack of Hector; so M 166, but *σχήσεσθαι* in P 639.

821. **ὑπ' αὐτοῦ δουρί**, see on Γ 436.

823. **ἄλκαρ**, defence, cf. E 644. For 824 see on 311, I 235; the subject of *πεσέονται* seems to be *Ἀχαιοί*. Ar. however took it to be *Τρῶες*. 826 = 659.

831. **προτί** goes with **Ἀχιλλῆος**: the insertion of the verb between preposition and case is very unusual. For **δεδιδάχθαι** Zenod. read *δεδάασθαι* (or *-αάσθαι*), as π 316. This looks much more like a Homeric form, and perhaps should be adopted in the text.

832. **δικαιότατος** means, in modern phrase, "the most civilized," most conversant with *δίκη*, the traditional order of society. So the Cyclops in ι 175 is *οὐ δίκαιος* as opposed to *φιλόξεινος*. The Centaurs are wild animals, *φῆρες*, A 268. For Cheiron cf. Δ 219, where he teaches Asklepios.

833. **ἰητροὶ μέν . . . τὸν μέν**, an anacoluthon; *ὁ μὲν κεῖται* should have followed, in order to be regular, as *ὁ δέ* does in the second clause, 836. Cf. I 356-61, B 353, for similar anacolutha.

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τὸν μὲν ἐνὶ κλισίῃσιν ὀίομαι ἕλκος ἔχοντα
χρηίζοντα καὶ αὐτὸν ἀμύμονος ἰητῆρος
κεῖσθαι, ὁ δ' ἐν πεδίῳ Τρώων μένει ὀξὺν Ἄρηα."
τὸν δ' αὖτε προσέειπε Μενοιτίου ἄλκιμος υἱός·
"πῶς τ' ἄρ' ἔοι τάδε ἔργα; τί ῥέξομεν, Εὐρύπυλ' ἥρως;
ἔρχομαι, ὄφρ' Ἀχιλῆι δαΐφρονι μῦθον ἐνίσπω,
ὃν Νέστωρ ἐπέτελλε Γερήνιος, οὖρος Ἀχαιῶν·
ἀλλ' οὐδ' ὥς περ σεῖο μεθήσω τειρομένοιο."
ἦ καὶ ὑπὸ στέρνοιο λαβὼν ἄγε ποιμένα λαῶν
ἐς κλισίην· θεράπων δὲ ἰδὼν ὑπέχευε βοείας.
ἔνθα μιν ἐκτανύσας ἐκ μηροῦ τάμνε μαχαίρῃ
ὀξὺ βέλος περιπευκές, ἀπ' αὐτοῦ δ' αἷμα κελαινὸν
νίζ' ὕδατι λιαρῷ, ἐπὶ δὲ ῥίζαν βάλε πικρὴν
χερσὶ διατρίψας, ὀδυνήφατον, ἥ οἱ ἁπάσας
ἔσχ' ὀδύνας· τὸ μὲν ἕλκος ἐτέρσετο, παύσατο δ' αἷμα.

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835. **χρηΐζοντα**, needing, else only in Od. (three times).

838. **πῶς τ' ἄρ' ἔοι**, how can these things be? For the potential opt. without **ἄν** cf. Δ 318, Κ 247. Zenod. read *ἔῃν*. **ῥέξομεν**, prob. a dubitative subj.

841. **μεθήσω**, lit. "I will refrain from thee"; a curious expression. We have *μεθιέναι ἀλκῆς* and *πολέμοιο*, but not elsewhere a personal gen. Zenod. read *σεῦ ἀμελήσω*, which Arist. regarded as less poetical. **περ** is not elsewhere found after *οὐδ' ὥς*.

842. **ὑπὸ στέρνοιο λαβών**, *i.e.* he put his arm round his waist to support him as he walked.

845. **περιπευκές**, very sharp, only here, but cf. *ἐχεπευκές* Α 51. **αὐτοῦ**, "it," sc. *μηροῦ*.

846. **ῥίζαν πικρήν**, acc. to Schol. A either the *Achillea* ("yarrow") or *Aristolochia*, both plants being used as anodynes in Greek medicine.

847. **ὀδυνήφατον**, "pain-killing," Ε 401.

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ΙΛΙΑΔΟΣ Μ.

Τειχομαχία.

ὣς ὁ μὲν ἐν κλισίῃσι Μενοιτίου ἄλκιμος υἱὸς
ἰᾶτ' Εὐρύπυλον βεβλημένον· οἱ δὲ μάχοντο
Ἀργεῖοι καὶ Τρῶες ὁμιλαδόν. οὐδ' ἄρ' ἔμελλεν
τάφρος ἔτι σχήσειν Δαναῶν καὶ τεῖχος ὕπερθεν

M

With this book we begin the history of the battle at the wall, which continues through N, Ξ, and O. As has already been intimated, the original poem must have contained some account of an attack upon the ships. Whether or no the wall played a part in this it is now not in our power to say; nor can we with any plausibility enucleate the original *ἐπὶ νηυσὶ μάχη* from the later additions in which it is probably embedded.

Like other portions of the Iliad which appear to be additions to the original narrative, M contains some noble speeches and effective single scenes, combined with difficulties in the connecting narrative. Of the former, attention may particularly be drawn to the words of Sarpedon to Glaukos (310-28) and of Hector to Polydamas (231-50), which are among the passages of Homer which have sunk deepest into the minds of men.

The difficulties begin with the exordium. The account of the destruction of the wall differs in several points from the genuine Homeric style. The mention of *ἡμίθεοι* is quite unlike anything in either Iliad or Odyssey, where the heroes, though superior in strength to *οἷοι νῦν βροτοί εἰσιν*, are after all only men; demigods do not appear before Hesiod. The emendation of line 23, *ἐν κονίῃ καὶ Ἄρηι θοῶν*, proposed by Axt and accepted by Christ, is entirely arbitrary, and no explanation of the supposed corruption is forthcoming. Moreover, the intimate local knowledge of N.W. Asia is, as has been already remarked, a sign of later origin. Besides, the mention of a time later than the war is not like anything else in the Iliad; where such future events are alluded to, they are put into the mouth of a god as prophecies, and not related by the poet in his own person. Hence the whole passage (3-33) must be counted among the later accretions to the poem.

The next stumbling-block is the description of the five-fold division of the Trojan army (86-107). This is forgotten immediately, and never influences the story in any way; the ascription of all the allies to a single division contradicts the passages when they are spoken of as more numerous than all the Trojans (see B 130). It would seem that we have here a trace of the hand which has so often interpolated into the speeches of Nestor untimely displays of tactical erudition. So again the episode of Asios (110-174), though announced with peculiar solemnity, leads to nothing whatever, and is simply left without an ending.

The conservative Nitzsch has thrown considerable doubt on the whole episode of Sarpedon (290-429). From 437-8 it would seem that Hector is meant, as we should expect, to have the glory of breaking through the fortification; yet the first breach is made by Sarpedon, who moreover in Π 558 is described in

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εὐρύ, τὸ ποιήσαντο νεῶν ὕπερ, ἀμφὶ δὲ τάφρον
ἤλασαν, οὐδὲ θεοῖσι δόσαν κλειτὰς ἑκατόμβας,
ὄφρα σφιν νῆάς τε θοὰς καὶ ληίδα πολλὴν
ἐντὸς ἔχον ῥύοιτο· θεῶν δ' ἀέκητι τέτυκτο
ἀθανάτων· τὸ καὶ οὔ τι πολὺν χρόνον ἔμπεδον ἦεν.
ὄφρα μὲν Ἕκτωρ ζωὸς ἔην καὶ μήνι' Ἀχιλλεὺς
καὶ Πριάμοιο ἄνακτος ἀπόρθητος πόλις ἔπλεν,
τόφρα δὲ καὶ μέγα τεῖχος Ἀχαιῶν ἔμπεδον ἦεν.
αὐτὰρ ἐπεὶ κατὰ μὲν Τρώων θάνον ὅσσοι ἄριστοι,
πολλοὶ δ' Ἀργείων οἱ μὲν δάμεν, οἱ δὲ λίποντο,
πέρθετο δὲ Πριάμοιο πόλις δεκάτῳ ἐνιαυτῷ,
Ἀργεῖοι δ' ἐν νηυσὶ φίλην ἐς πατρίδ' ἔβησαν,
δὴ τότε μητιόωντο Ποσειδάων καὶ Ἀπόλλων
τεῖχος ἀμαλδῦναι ποταμῶν μένος εἰσαγαγόντες,

---

the very words here used of Hector, as he ὃς πρῶτος ἐσήλατο τεῖχος Ἀχαιῶν. Moreover both the beginning and the end of the episode are awkward; τότε γε in 290 is out of place, as the actual assault has not been delivered, and in 430 the Trojans suddenly take the place of the Lykians as the attacking party, without a word to explain the transition.

It has further been remarked with some truth that the numerous similes, though beautiful in themselves, are often disproportionately elaborate, and lead up to points which are almost in the nature of an anticlimax. This is particularly the case with 41-50, but several other instances may be noticed.

Among minor difficulties may further be mentioned the obscurity which hangs over the question of the gates in the Greek wall. The narrative of the Iliad never distinctly implies the existence of more than one, the plural πύλαι being regularly used of a single gate; and Aristarchos stoutly maintained that this is the conception of the present book. But the general course of the narrative seems clearly to imply that the attack of Asios is made at a different point from that of Hector, and therefore that there were at least two gates. We can only leave the question in the doubt from which we might have expected the poet to relieve us.

3. **ὁμιλαδόν**, in throngs; the battle is no longer confined to the πρόμαχοι, but all the masses of men on both sides are engaged.

4. **ὕπερθεν**, as in the phrase πόδες καὶ χεῖρες ὕπερθεν.

6. **οὐδὲ δόσαν** expresses paratactically what we should render by "without giving"; it explains why the wall οὐκ ἔμελλε σχήσειν. Compare with this the similar thought in H 443-463.

12. **ἔμπεδον ἦεν** seems hardly consistent with phrases like those of 399 or O 361, ἔρειπε δὲ τεῖχος Ἀχαιῶν. Hence Schol. A (Porphyrios) mentions an explanation which gave ἔμπεδον here the literal meaning ἐν πεδίῳ κείμενον καὶ μὴ ἀλίπλοον. It has also been objected that **ὄφρα . . . μήνι' Ἀχιλλεύς** implies that the poet of these lines had before him a legend which gave a much longer duration of the μῆνις than the few days ascribed to it by the Iliad, which would be so short a life for the wall as to afford no proper contrast with the picture of its subsequent destruction. But it is clear that the μῆνις is mentioned as the distinguishing mark of the period which required the building of the wall; it is the *terminus a quo* of the wall, just as the sacking of Troy mentioned in the next line is the *terminus ad quem*.

14. There is an evident change of thought here; the line begins as though it were to be πολλοὶ δ' Ἀργείων δάμεν, and then, as in δ 495 πολλοὶ μὲν γὰρ τῶν γε δάμεν, πολλοὶ δὲ λίποντο, the thought of those who fell brings up that of the large number who, unlike the Trojan chiefs, survived.

18. **ἀμαλδῦναι**, see on H 463.

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ὅσσοι ἀπ' Ἰδαίων ὀρέων ἅλαδε προρέουσιν,
Ῥῆσός θ' Ἑπτάπορός τε Κάρησός τε Ῥοδίος τε
Γρήνικός τε καὶ Αἴσηπος δῖός τε Σκάμανδρος
καὶ Σιμόεις, ὅθι πολλὰ βοάγρια καὶ τρυφάλειαι
κάππεσον ἐν κονίῃσι καὶ ἡμιθέων γένος ἀνδρῶν·
τῶν πάντων ὁμόσε στόματ' ἔτραπε Φοῖβος Ἀπόλλων,
ἐννῆμαρ δ' ἐς τεῖχος ἵει ῥόον· ὗε δ' ἄρα Ζεὺς
συνεχές, ὄφρα κε θᾶσσον ἁλίπλοα τείχεα θείη.
αὐτὸς δ' ἐννοσίγαιος ἔχων χείρεσσι τρίαιναν
ἡγεῖτ', ἐκ δ' ἄρα πάντα θεμείλια κύμασι πέμπεν
φιτρῶν καὶ λάων, τὰ θέσαν μογέοντες Ἀχαιοί,
λεῖα δ' ἐποίησεν παρ' ἀγάρροον Ἑλλήσποντον.
αὖτις δ' ἠιόνα μεγάλην ψαμάθοισι κάλυψεν,
τεῖχος ἀμαλδύνας· ποταμοὺς δ' ἔτρεψε νέεσθαι
κὰρ ῥόον, ᾗ περ πρόσθεν ἵεν καλλίρροον ὕδωρ.
  ὣς ἄρ' ἔμελλον ὄπισθε Ποσειδάων καὶ Ἀπόλλων
θησέμεναι· τότε δ' ἀμφὶ μάχη ἐνοπή τε δεδήει
τεῖχος ἐΰδμητον, κανάχιζε δὲ δούρατα πύργων

---

20. Compare Hesiod, *Theog.* 340-5, where all these rivers, excepting Karesos, are named among the offspring of Okeanos and Tethys. Aisepos, Skamandros, and Simoeis (*v.* E 774, Z 4) are the only three which reappear in Homer. The Granikos is of course famous, but those named in 20 are quite unknown.

22. **ὅθι** applies only to the last two named. **βοάγρια** (only here and *π* 296), shields of ox-hide, like *βοείη* and *βοῦς*; lit. "the spoil of an ox" (*ἄγρη*). So *ἀνδράγρια* Ξ 509, warrior's spoils. Cf. Verg. *Aen.* v. 100, "ubi tot Simois correpta sub undis Scuta virum galeasque et fortia corpora volvit."

23. **ἡμιθέων**, a word which is not only *ἅπαξ λεγόμενον* in Homer, but is totally inconsistent with his idea of the heroes, who, though of divine descent and stronger than men of his own day, are yet no more than men. The word is found in Hesiod, *Opp.* 160, *ἀνδρῶν ἡρώων θεῖον γένος, οἳ καλέονται* **ἡμίθεοι**, in the thoroughly un-Homeric passage about the successive ages of mankind.

25. For **ἐννῆμαρ** Kallistratos read *ἓν δ' ἦμαρ*, holding it wrong to suppose that a god would require nine days to destroy what men had built in one. Hentze however shews good reasons for supposing 25-6 to be an interpolation. **ἡγεῖτο** then gives the picture of Poseidon leading the procession of gathered rivers against the wall; whereas with the present text it lacks significance. Besides in H 452-3 a reason is given for the alliance of Apollo and Poseidon in the destruction, but there is no special excuse for the interference of Zeus.

26. For the scansion of **συνεχές** as a dactyl cf. *ι* 74 (Ar. *συννεχές*).

27. The trident as an attribute of Poseidon occurs elsewhere only in the Odyssey.

28. **ἔκπεμπεν κύμασι,** expelled along the waves of the sea: the dat. is comitative, as in 207, *πέτετο πνοιῇς ἀνέμοιο.* H. G. § 144.

29. **φιτρῶν** and **λάων,** gen. of material with *θεμείλια.*

30. **λεῖα,** apparently a sort of substantival use, "he made smoothness," made all smooth; compare phrases like *οὐκέτι φυκτὰ πέλονται.*

33. **ἵεν,** sc. *ἵεσαν*, and so Pind. I. i. 25. There are variants, *ἴῃ* (*ἵει*, as 25) and *ἴεν*.

34. For **ὣς ἄρ' ἔμελλον** Zenod. read *ὣς ἤμελλον*, a form not elsewhere found in Homer, and called "barbarous" by Ar., though it is sufficiently established in later poets (from Theognis onwards).

36. **δούρατα,** beams, not spears, as Ar.

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βαλλόμεν'. Ἀργεῖοι δὲ Διὸς μάστιγι δαμέντες
νηυσὶν ἔπι γλαφυρῇσιν ἐελμένοι ἰσχανόωντο,
Ἕκτορα δειδιότες, κρατερὸν μήστωρα φόβοιο·
αὐτὰρ ὅ γ', ὡς τὸ πρόσθεν, ἐμάρνατο ἶσος ἀέλλῃ.
ὡς δ' ὅτ' ἂν ἔν τε κύνεσσι καὶ ἀνδράσι θηρευτῇσιν
κάπριος ἠὲ λέων στρέφεται σθένεϊ βλεμεαίνων·
οἱ δέ τε πυργηδὸν σφέας αὐτοὺς ἀρτύναντες
ἀντίοι ἵστανται καὶ ἀκοντίζουσι θαμειὰς
αἰχμὰς ἐκ χειρῶν· τοῦ δ' οὔ ποτε κυδάλιμον κῆρ
ταρβεῖ οὐδὲ φοβεῖται, ἀγηνορίη δέ μιν ἔκτα·
ταρφέα τε στρέφεται στίχας ἀνδρῶν πειρητίζων·
ὅππῃ τ' ἰθύσῃ, τῇ τ' εἴκουσι στίχες ἀνδρῶν·
ὣς Ἕκτωρ ἀν' ὅμιλον ἰὼν εἱλίσσεθ', ἑταίρους

---

took it (ἐλλείπει ἡ **ἐπί**, ἵν' ᾖ κανάχιζε δὲ δούρατα ὡς ἐπὶ πύργους βαλλόμενα, Ariston., a quite untenable interpretation, based apparently on the use of the simple gen. after verbs of aiming).

37. Cf. N 812, *Διὸς μάστιγι κακῇ ἐδάμημεν Ἀχαιοί*. The metaphor expresses the sway which Zeus wields over the battle, driving the armies backward and forward as a horse is driven by a whip—an idea which is more usually given by the metaphor of pulling with a rope. So *πληγεὶς Θεοῦ μάστιγι*, Aesch. *Sept.* 608; *διπλῇ μάστιγι τὴν Ἄρης φιλεῖ*, *Ag.* 642, etc.

38. **ἐελμένοι,** some MSS. *ἐεργμένοι*.

39. **μήστωρα φόβοιο,** Δ 328.

40. For **ἐμάρνατο** Aristoph. read *ἐμαίνετο*.

41. **ὅτ' ἄν** followed by the indic. *στρέφεται* cannot be right; the old assumption that it is a "subjunctive with shortened vowel" is untenable, as the short vowel occurs only where the indicative is non-thematic; see H. G. § 82 *ad fin.*; Curtius, *Vb.* ii. 73. Paech conj. *ὡς δ' ὁππότ'*, Nauck. *ἠύτε δ'*, Mr. Monro more ingeniously *ὡς δ' ὅτ' ἔναντα* (but the dative instead of the genitive is then very strange).

43. **πυργηδόν,** in serried ranks, cf. Δ 334.

44. **ἀντίοι,** so MSS., Ar. *ἀντίον*.

46. **φοβεῖται** must here mean "fears," in spite of the canon of Ar. that in Homer it always means "to flee"; cf. Λ 544. For the second half of the line cf. Z 407 *δαιμόνιε, φθίσει σε τὸ σὸν μένος*, and Π 753 *ἑή τέ μιν ὤλεσεν ἀλκή*.

47. **πειρητίζων** takes the acc. only here; so that it seems very probable that the line is a faulty adaptation of Ο 615, *καί ῥ' ἔθελεν ῥῆξαι στίχας ἀνδρῶν πειρητίζων*. This line and the next can hardly be defended; the repetition of *στίχες ἀνδρῶν* is very harsh, and the aor. *ἔκτα* following the presents according to the usual practice should mark the end of the simile (Π 753, Μ 305, Ρ 112, 664, Λ 555) (Hentze).

49. MSS. **ἐλλίσσεθ'** or *ἐλίσσεθ'*, but **εἱλισσεθ'** or *ἐελίσσεθ'* appears to have been an ancient variant, as Nikanor says *τὸ* **ἐλίσσετο** *ἑκατέροις δύναται προσδίδοσθαι, καὶ σημαίνει ἢ τὸ παρεκάλει παρὰ τὸ λίσσεσθαι ἢ ἐστρέφετο παρὰ τὸ ἑλίσσω ῥῆμα*. He decides in favour of the former, on account of the awkwardness of the pause in the fifth foot if we have to join *ἑταίρους* with *ἐποτρύνων*. But this is a small evil compared with the intolerable anticlimax of *ἐλλίσσετο* after so martial a simile; the more so because, as Mr. Monro has remarked, there is a precisely similar rhythm in 44 *θαμειὰς | αἰχμὰς ἐκ χειρῶν*, and 51 *ἐπ' ἀκρῷ | χείλει ἐφεσταότες*. Nauck and Christ read *ἐ(F)ελίσσεθ' ἑταίρων* after Gerhard. *εἱλίσσετο* of course gives the required parallel to the repeated *στρέφεται* in 42 and 47. Cf. 467, *κέκλετο δὲ Τρώεσσιν ἑλιξάμενος καθ' ὅμιλον*. Even so it must be admitted that the simile leads us to expect a far more direct attack by Hector than is here described, and the whole passage is open to serious doubt.

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τάφρον ἐποτρύνων διαβαινέμεν. οὐδέ οἱ ἵπποι
τόλμων ὠκύποδες, μάλα δὲ χρεμέτιζον ἐπ' ἄκρῳ
χείλει ἐφεσταότες· ἀπὸ γὰρ δειδίσσετο τάφρος
εὐρεῖ', οὔτ' ἄρ' ὑπερθορέειν σχεδὸν οὔτε περῆσαι
ῥηιδίη· κρημνοὶ γὰρ ἐπηρεφέες περὶ πᾶσαν
ἕστασαν ἀμφοτέρωθεν, ὕπερθεν δὲ σκολόπεσσιν
ὀξέσιν ἠρήρει, τοὺς ἵστασαν υἷες Ἀχαιῶν
πυκνοὺς καὶ μεγάλους, δηίων ἀνδρῶν ἀλεωρήν.
ἔνθ' οὔ κεν ῥέα ἵππος ἐύτροχον ἅρμα τιταίνων
ἐσβαίη, πεζοὶ δὲ μενοίνεον, εἰ τελέουσιν.
δὴ τότε Πουλυδάμας θρασὺν Ἕκτορα εἶπε παραστάς·
"Ἕκτορ τ' ἠδ' ἄλλοι Τρώων ἀγοὶ ἠδ' ἐπικούρων,
ἀφραδέως διὰ τάφρον ἐλαύνομεν ὠκέας ἵππους.
ἡ δὲ μάλ' ἀργαλέη περάαν· σκόλοπες γὰρ ἐν αὐτῇ
ὀξέες ἑστᾶσιν, ποτὶ δ' αὐτοὺς τεῖχος Ἀχαιῶν.
ἔνθ' οὔ πως ἔστιν καταβήμεναι οὐδὲ μάχεσθαι
ἱππεῦσι· στεῖνος γάρ, ὅθι τρώσεσθαι ὀίω.
εἰ μὲν γὰρ τοὺς πάγχυ κακὰ φρονέων ἀλαπάζει

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53. **σχεδόν** here is not very easy to explain; Mr. Monro takes it to mean "right over," "at a bound," comparing *σχέδιος* and *αὐτοσχέδιος*, "immediate," "off-hand." Perhaps it may mean "in order," "in serried ranks," lit. "holding on" to one another; one here or there might cross, but only to be separated from the main body, and attacked in detail. This is closer to the sense of "near," which is elsewhere universal in Homer. In this case it will go with both verbs.

54. **κρημνοὶ ἐπηρεφέες,** overhanging sides. **περὶ πᾶσαν,** round all the circuit of the trench.

55. **σκολόπεσσιν,** stakes arranged along the upper edge, so as to prevent a jumper alighting, like the modern *abattis* or *chevaux de frise.*

56. **ἵστασαν,** MSS. and Ar. *ἕστασαν,* which is taken to be for *ἑστήσαν,* but is an impossible form. It occurs in other passages, but in each case with the variant *ἵστασαν,* which has rightly been adopted by edd. (see γ 182, also θ 435, σ 307, Β 525, Σ 346). For the imperf. where we use the pluperf. see H. G. § 73; and also § 72, n. 1. Nauck's conj. *ἤραρον* is needless.

59. For **ἐσβαίη** (get within the circuit) Zen. and Aristoph. read *καββαίη,* which is possible: see on 65. **τελέουσιν,** future after historical tense, here only: cf. Α 83, *σὺ δὲ φράσαι εἴ με σαώσεις.* **μενοίνεον,** only here, the form is else always *μενοινάω.* **πεζοὶ** is to be taken as part of the predicate, as there is no sharp distinction between horsemen and footmen in Homer; "they were pondering if they should accomplish the passage on foot."

64. **ποτὶ δ' αὐτούς,** "coming up to them;" compare Η 337. (So AD Schol. V.: *caet.* *περὶ δ' αὐτούς,* which is less appropriate, though *ποτί* seems inconsistent with the space left between wall and moat.)

65. Franke and Hentze reject this and the following line, on the ground that the difficulty lies not in the descent, but in the ascent on the opposite side. But for a chariot the descent of a *κρημνὸς ἐπηρεφής* is as serious a matter as the ascent. The idea seems to be, "we can't even get into the trench with horses, nor, even if we get across, can we fight on the other side; for the space between the wall and the trench is a *στεῖνος,* too small for chariots."

66. **ἱππεῦσι,** Zen. and Aristoph. *ἱππῆας.* **τρώσεσθαι,** "come to harm," as in Herod. *τρῶμα* = defeat.

67. **τούς** is the reading of Aristoph.

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Ζεὺς ὑψιβρεμέτης, Τρώεσσι δὲ ἵετ' ἀρήγειν,
ἦ τ' ἂν ἐγώ γ' ἐθέλοιμι καὶ αὐτίκα τοῦτο γενέσθαι,
νωνύμνους ἀπολέσθαι ἀπ' Ἄργεος ἐνθάδ' Ἀχαιούς·
εἰ δέ χ' ὑποστρέψωσι, παλίωξις δὲ γένηται
ἐκ νηῶν καὶ τάφρῳ ἐνιπλήξωμεν ὀρυκτῇ,
οὐκέτ' ἔπειτ' ὀίω οὐδ' ἄγγελον ἀπονέεσθαι
ἄψορρον προτὶ ἄστυ ἑλιχθέντων ὑπ' Ἀχαιῶν.
ἀλλ' ἄγεθ', ὡς ἂν ἐγὼ εἴπω, πειθώμεθα πάντες.
ἵππους μὲν θεράποντες ἐρυκόντων ἐπὶ τάφρῳ,
αὐτοὶ δὲ πρυλέες σὺν τεύχεσι θωρηχθέντες
Ἕκτορι πάντες ἑπώμεθ' ἀολλέες· αὐτὰρ Ἀχαιοὶ
οὐ μενέουσ', εἰ δή σφιν ὀλέθρου πείρατ' ἐφῆπται."
ὣς φάτο Πουλυδάμας, ἅδε δ' Ἕκτορι μῦθος ἀπήμων,
αὐτίκα δ' ἐξ ὀχέων σὺν τεύχεσιν ἆλτο χαμᾶζε.
οὐδὲ μὲν ἄλλοι Τρῶες ἐφ' ἵππων ἠγερέθοντο,
ἀλλ' ἀπὸ πάντες ὄρουσαν, ἐπεὶ ἴδον Ἕκτορα δῖον.
ἡνιόχῳ μὲν ἔπειτα ἑῷ ἐπέτελλεν ἕκαστος
ἵππους εὖ κατὰ κόσμον ἐρυκέμεν αὖθ' ἐπὶ τάφρῳ·
οἱ δὲ διαστάντες, σφέας αὐτοὺς ἀρτύναντες,
πένταχα κοσμηθέντες ἅμ' ἡγεμόνεσσιν ἕποντο.
οἱ μὲν ἅμ' Ἕκτορ' ἴσαν καὶ ἀμύμονι Πουλυδάμαντι,
οἳ πλεῖστοι καὶ ἄριστοι ἔσαν, μέμασαν δὲ μάλιστα
τεῖχος ῥηξάμενοι κοίλῃς ἐπὶ νηυσὶ μάχεσθαι.

(Schol. A) or Aristarchos (Schol. V): MSS. δή.

68. **ἵετ' ἀρήγειν**, οὕτως πᾶσαι (*i.e.* Ar. and all the old editions), Did.: MSS. (exc. L) βούλετ'.

69-70 are to be taken parenthetically, the apodosis to εἰ μέν in 67 being understood, or rather superseded; "if Zeus means to destroy them—that is what I wish to happen at once." Obviously εἰ μέν does not express a *condition* of his wishing the enemy destroyed. Cf. A 135-137.

71. **ὑποστρέψωσι** may be either intrans., "turn against us" (Λ 446), or "turn us back." **παλίωξις** for παλι-ίωξις, and hence always with long ι.

72. **ἐνιπλήξωμεν**, lit. "stumble upon," get entrapped by, like the birds in χ 469 which ἕρκει ἐνιπλήξωσιν. So also O 344. This shews that in 65 he is thinking of a battle in the space between the wall and trench.

74. **ἑλιχθέντων**, "rallied"; for the order of words cf. B 334. There is no ground for taking ἑλιχθέντων with some to mean "turned back by the Greeks," contrary to the regular use of the word.

77. **πρυλέες**, predicate, "on foot": see Λ 49.

79. **πείρατ' ἐφῆπται**, H 102.

87. For **ἕποντο** there is a variant **ἕκαστος** in A, ἕκαστοι in L; the latter is mentioned by Nikanor. This of course must be followed by a comma instead of a full stop. This division of the army into five bodies is quite forgotten in the following narrative; the allies, who are here (101) made into a single division, are elsewhere represented as far outnumbering the Trojans. It is probable therefore that 81-107 are an interpolation.

90. For this line most MSS. of the inferior class give **τεῖχός τε ῥήξειν καὶ ἐνιπρῆσαι πυρὶ νῆας** (from 198).

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καί σφιν Κεβριόνης τρίτος εἵπετο· πὰρ δ' ἄρ' ὄχεσφιν
ἄλλον Κεβριόναο χερείονα κάλλιπεν Ἕκτωρ.
τῶν δ' ἑτέρων Πάρις ἦρχε καὶ Ἀλκάθοος καὶ Ἀγήνωρ,
τῶν δὲ τρίτων Ἕλενος καὶ Δηίφοβος θεοειδής,
υἷε δύω Πριάμοιο· τρίτος δ' ἦν Ἄσιος ἥρως,
Ἄσιος Ὑρτακίδης, ὃν Ἀρίσβηθεν φέρον ἵπποι
αἴθωνες μεγάλοι, ποταμοῦ ἄπο Σελλήεντος·
τῶν δὲ τετάρτων ἦρχεν ἐῢς πάις Ἀγχίσαο
Αἰνείας, ἅμα τῷ γε δύω Ἀντήνορος υἷε,
Ἀρχέλοχός τ' Ἀκάμας τε, μάχης εὖ εἰδότε πάσης.
Σαρπηδὼν δ' ἡγεῖτο ἀγακλειτῶν ἐπικούρων,
πρὸς δ' ἕλετο Γλαῦκον καὶ ἀρήιον Ἀστεροπαῖον·
οἱ γάρ οἱ εἴσαντο διακριδὸν εἶναι ἄριστοι
τῶν ἄλλων μετά γ' αὐτόν· ὁ δ' ἔπρεπε καὶ διὰ πάντων.
οἱ δ' ἐπεὶ ἀλλήλους ἄραρον τυκτῇσι βόεσσιν,
βάν ῥ' ἰθὺς Δαναῶν λελιημένοι, οὐδ' ἔτ' ἔφαντο
σχήσεσθ', ἀλλ' ἐν νηυσὶ μελαίνῃσιν πεσέεσθαι.
ἔνθ' ἄλλοι Τρῶες τηλεκλειτοί τ' ἐπίκουροι
βουλῇ Πουλυδάμαντος ἀμωμήτοιο πίθοντο·
ἀλλ' οὐχ Ὑρτακίδης ἔθελ' Ἄσιος, ὄρχαμος ἀνδρῶν,
αὖθι λιπεῖν ἵππους τε καὶ ἡνίοχον θεράποντα,
ἀλλὰ σὺν αὐτοῖσιν πέλασεν νήεσσι θοῇσιν,
νήπιος, οὐδ' ἄρ' ἔμελλε κακὰς ὑπὸ κῆρας ἀλύξας,
ἵπποισιν καὶ ὄχεσφιν ἀγαλλόμενος παρὰ νηῶν

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91. Kebriones was chosen by Hector as his charioteer in Θ 318. **τρίτος**: it will be observed that each division has three leaders named.

93. **ἑτέρων**, the second body, as Η 420, etc. With this enumeration compare the catalogue of the Trojans, Β 816-877; the Dardanii there (819-823) seem to compose the fourth division here. Β 838-9 = Μ 96-7. The leaders of the second division are not named in the Catalogue.

101. **ἡγεῖτο**, so L for *ἡγήσατ'* of all other MSS.; this is probably right, as the preceding verbs have all been in the imperf.; the desire to avoid the legitimate hiatus in the main caesura has frequently led to corruptions of this sort, as Ahrens has pointed out. The aor. would mean, not "was in command of," but "put himself at the head of."

105. **βόεσσιν**, shields, see Η 238. This seems to indicate a rudimentary sort of *testudo*, cf. 86.

106. For **οὐδ' ἔτ'** MSS. give *οὐδέ τ'* (corrected by Barnes).

107. The subject of **σχήσεσθαι** is probably, from the use of *ἔφαντο*, *Δαναούς*; they fancied that the Greeks would no longer hold their ground. But there is an ambiguity as usual; it may mean "they thought they would no longer be stopped, but would fall upon the ships." See note on Ι 235.

112. **σὺν αὐτοῖσιν**, not simply "with them," but a form of the phrase *αὐτοῖς τοῖς ἵπποις*, "horses and all." His fate, which is here alluded to, does not follow, as we should expect, in this attack, which leads to nothing in particular except the withdrawal of Aias and Teukros from Hector's point of attack, but is postponed till Ν 384.

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ἂψ ἀπονοστήσειν προτὶ Ἴλιον ἠνεμόεσσαν·
πρόσθεν γάρ μιν μοῖρα δυσώνυμος ἀμφεκάλυψεν
ἔγχεϊ Ἰδομενῆος, ἀγαυοῦ Δευκαλίδαο.
εἴσατο γὰρ νηῶν ἐπ' ἀριστερά, τῇ περ Ἀχαιοὶ
ἐκ πεδίου νίσσοντο σὺν ἵπποισιν καὶ ὄχεσφιν·
τῇ ῥ' ἵππους τε καὶ ἅρμα διήλασεν, οὐδὲ πύλῃσιν
εὗρ' ἐπικεκλιμένας σανίδας καὶ μακρὸν ὀχῆα,
ἀλλ' ἀναπεπταμένας ἔχον ἀνέρες, εἴ τιν' ἑταίρων
ἐκ πολέμου φεύγοντα σαώσειαν μετὰ νῆας.
τῇ ῥ' ἰθὺς φρονέων ἵππους ἔχε, τοὶ δ' ἅμ' ἕποντο
ὀξέα κεκλήγοντες· ἔφαντο γὰρ οὐκέτ' Ἀχαιοὺς
σχήσεσθ', ἀλλ' ἐν νηυσὶ μελαίνῃσιν πεσέεσθαι,
νήπιοι, ἐν δὲ πύλῃσι δύ' ἀνέρας εὗρον ἀρίστους,
υἷας ὑπερθύμους Λαπιθάων αἰχμητάων,
τὸν μὲν Πειριθόου υἷα κρατερὸν Πολυποίτην,
τὸν δὲ Λεοντῆα βροτολοιγῷ ἶσον Ἄρηι.
τὼ μὲν ἄρα προπάροιθε πυλάων ὑψηλάων
ἕστασαν ὡς ὅτε τε δρύες οὔρεσιν ὑψικάρηνοι,
αἵ τ' ἄνεμον μίμνουσι καὶ ὑετὸν ἤματα πάντα,
ῥίζῃσιν μεγάλῃσι διηνεκέεσσ' ἀραρυῖαι·
ὣς ἄρα τὼ χείρεσσι πεποιθότες ἠδὲ βίηφιν

116. **δυσώνυμος**, cf. Z 255 *δυσώνυμοι υἷες Ἀχαιῶν*, τ 571 *ἥδε δὴ ἠὼς εἶσι δυσώνυμος*: "hardly to be named," accursed. **ἀμφεκάλυψεν**: the metaphor is given fully in Π 350 *θανάτου νέφος ἀμφεκάλυψεν*, cf. Υ 417, E 68. The idea is that of death darkening the eyes like a cloud (see Π 333).

117. **Δευκαλίδαο**, son of Deukalion, the patronymic being formed from the short form of the name; so *Ἀνθεμίδης* Δ 488 = son of Anthemion, Δ 473.

118. **μάχης ἐπ' ἀριστερά**, see Λ 498.

119. **νίσσοντο** may mean either "were (now) going" or "were wont to go." The latter is preferable, as there is no mention of an attack on any stragglers, and *εἰ* with opt. in 122 perhaps implies that there were none. There is of course a causeway over the trench by which Asios drives across (*διήλασεν*).

120. **πύλῃσιν** is here used of a single gate. Ar. held that there was only one gate in the whole wall, but this is hardly consistent with 340 (*q.v.*) or the general course of the narrative, which seems to imply that Asios and Hector attacked at different points. A comparison of N 312 and 679 shews that the gate which Hector forces is in the middle of the wall, not *ἐπ' ἀριστερά*, as here. We may therefore conclude, as the reason of the case seems to demand, that the poet looks upon the wall as having two gates at least; though he does not need, for the sake of the narrative, to speak of more than one at a time. (175 would be decisive if it were genuine.)

122. Cf. Φ 531, *πεπταμένας ἐν χερσὶ πύλας ἔχετ', εἰς ὅ κε λαοὶ ἔλθωσι πρότι ἄστυ πεφυζότες*.

125. **κεκλήγοντες**, so most MSS.: Ar. hesitated between this and *κεκληγῶτες*. See H. G. § 26 (1), 27, and Curtius, *Vb.* ii. 24, 180.

126. See 107. **σχήσεσθαι**, as P 639.

127. Zenod. and Aristoph. read *ἀνέρε . . . ἀρίστω, υἷε ὑπερθύμω*, which can hardly be right, as the hiatus in the trochaic caesura of the first foot is very rare and probably not permissible. The name of the Lapithae occurs only here (and 181) in the Iliad, though some of their chiefs are named in A 263, *q.v.* For Leonteus and Polypoites see B 740-747.

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μίμνον ἐπερχόμενον μέγαν Ἄσιον οὐδὲ φέβοντο.
οἱ δ᾽ ἰθὺς πρὸς τεῖχος ἐΰδμητον βόας αὔας
ὑψόσ᾽ ἀνασχόμενοι ἔκιον μεγάλῳ ἀλαλητῷ
Ἄσιον ἀμφὶ ἄνακτα καὶ Ἰαμενὸν καὶ Ὀρέστην
Ἀσιάδην τ᾽ Ἀδάμαντα Θόωνά τε Οἰνόμαόν τε.
οἱ δ᾽ ἦ τοι εἶος μὲν ἐϋκνήμιδας Ἀχαιοὺς
ὄρνυνον ἔνδον ἐόντες ἀμύνεσθαι περὶ νηῶν·
αὐτὰρ ἐπεὶ δὴ τεῖχος ἐπεσσυμένους ἐνόησαν
Τρῶας, ἀτὰρ Δαναῶν γένετο ἰαχή τε φόβος τε,
ἐκ δὲ τὼ ἀΐξαντε πυλάων πρόσθε μαχέσθην
ἀγροτέροισι σύεσσιν ἐοικότε, τώ τ᾽ ἐν ὄρεσσιν
ἀνδρῶν ἠδὲ κυνῶν δέχαται κολοσυρτὸν ἰόντα,
δοχμώ τ᾽ ἀΐσσοντε περὶ σφίσιν ἄγνυτον ὕλην,
πρυμνὴν ἐκτάμνοντες, ὑπαὶ δέ τε κόμπος ὀδόντων
γίγνεται, εἰς ὅ κέ τίς τε βαλὼν ἐκ θυμὸν ἕληται·
ὣς τῶν κόμπει χαλκὸς ἐπὶ στήθεσσι φαεινὸς
ἄντην βαλλομένων· μάλα γὰρ κρατερῶς ἐμάχοντο,
λαοῖσιν καθύπερθε πεποιθότες ἠδὲ βίηφιν.
οἱ δ᾽ ἄρα χερμαδίοισιν ἐϋδμήτων ἀπὸ πύργων
βάλλον, ἀμυνόμενοι σφῶν τ᾽ αὐτῶν καὶ κλισιάων
νηῶν τ᾽ ὠκυπόρων. νιφάδες δ᾽ ὣς πῖπτον ἔραζε,
ἅς τ᾽ ἄνεμος ζαὴς, νέφεα σκιόεντα δονήσας,
ταρφειὰς κατέχευεν ἐπὶ χθονὶ πουλυβοτείρῃ·
ὣς τῶν ἐκ χειρῶν βέλεα ῥέον, ἠμὲν Ἀχαιῶν

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137. **βόας αὔας**, see on *βῶν ἀζαλέην*, Η 238. For **ἔκιον** Zen. and Aristoph. read *κιέτην*.

141. **εἶος** (MSS. *εἵως* as usual), for a while. In this sense it is always followed by *μέν*, Ν 143, Ο 277, Ρ 730, β 148, γ 126. In several of these passages the more usual *τείως* occurs as a variant, and so (*τῆος*) Nauck would read here.

142. **ὄρνυνον**, "had been inciting": the narrative here reverts to the moment preceding the attack of Asios, when the Lapithae are still on the walls. Hence in 142 **ἐόντες**, the reading of Ar. and best MSS., is clearly preferable to the variant *ἐόντας*.

147. **δέχαται**, an anomalous form, acc. to Curtius a non-thematic present, cf. *ἔδ-μεναι* and the participle *δέχμενος*, for which there is some authority, as it is given as a variant by A on Ι 191, and Hesych., *δέχμενος· προσδεχόμενος*. Buttmann and others regard it as a perf. with reduplication lost, as the sense of "awaiting" generally belongs to the reduplicated forms (with the exception of *δέγμενος*). For other possible cases of the loss of reduplication in the perfect see H. G. § 23 (5).

148. **δοχμώ**, cf. "verris obliquum meditantis ictum," Hor. *Carm.* iii. 22, 7.

149. Cf. Λ 417.

151. Observe how a mere detail in the original scheme of the simile is here made the base of a fresh simile. Ameis refers for similar "double-sided" comparisons to Ο 623 *ff*, Ν 795 *ff*. **κομπεῖν** occurs only here.

153. Zen. appears to have read **λάεσσιν** for *λαοῖσιν*, and to have explained it as = *λάεσσιν*, "trusting to the stones thrown from above." Observe the use of **καθύπερθε** used attributively with the subst., where later Greek would require the addition of a participle, *οὖσιν* or the like.

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ἠδὲ καὶ ἐκ Τρώων· κόρυθες δ' ἀμφ' αὖον ἀύτευν
βαλλόμεναι μυλάκεσσι καὶ ἀσπίδες ὀμφαλόεσσαι.
δή ῥα τότ' ᾤμωξέν τε καὶ ὢ πεπλήγετο μηρὼ
Ἄσιος Ὑρτακίδης, καὶ ἀλαστήσας ἔπος ηὔδα·
" Ζεῦ πάτερ, ἦ ῥά νυ καὶ σὺ φιλοψευδὴς ἐτέτυξο
πάγχυ μάλ'· οὐ γὰρ ἐγώ γ' ἐφάμην ἥρωας Ἀχαιοὺς
σχήσειν ἡμέτερόν γε μένος καὶ χεῖρας ἀάπτους·
οἱ δ', ὥς τε σφῆκες μέσον αἰόλοι ἠὲ μέλισσαι
οἰκία ποιήσωνται ὁδῷ ἔπι παιπαλοέσσῃ,
οὐδ' ἀπολείπουσιν κοῖλον δόμον, ἀλλὰ μένοντες
ἄνδρας θηρητῆρας ἀμύνονται περὶ τέκνων,
ὣς οἵ γ' οὐκ ἐθέλουσι πυλάων καὶ δύ' ἐόντε
χάσσασθαι, πρίν γ' ἠὲ κατακτάμεν ἠὲ ἁλῶναι."
ὣς ἔφατ', οὐδὲ Διὸς πεῖθε φρένα ταῦτ' ἀγορεύων·
Ἕκτορι γάρ οἱ θυμὸς ἐβούλετο κῦδος ὀρέξαι.
[ἄλλοι δ' ἀμφ' ἄλλῃσι μάχην ἐμάχοντο πύλῃσιν·
ἀργαλέον δέ με ταῦτα θεὸν ὣς πάντ' ἀγορεῦσαι.
πάντῃ γὰρ περὶ τεῖχος ὀρώρει θεσπιδαὲς πῦρ

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160. **ἠδὲ καὶ ἐκ Τρώων** is a curious way of adding the alternative. **ῥέον** too is a strange verb to use with *βέλεα*. Hence doubts have been thrown on the lines. **αὖον ἀύτευν**, cf. *καρφαλέον ἄυσεν* Ν 409, "fragor aridus," Verg., and "sonus aridus," Lucretius.

161. **βαλλόμεναι,** so MSS. and Zenod.: Ar. *βαλλομένων*. **μυλάκεσσι,** as large as millstones, cf. *μυλοειδέι πέτρῳ* Η 270.

163. **ἀλαστήσας** only here, Ο 21 *ἠλάστεον δὲ θεοί*, and α 252 *ἐπαλαστήσασα*. The explanation of the word depends on that of *ἄλαστος*, which is generally derived from *λαθ*, in the sense "not to be forgotten," which suits wherever it is an epithet of *ἄχος* or *πένθος*. But in Χ 261, *Ἕκτορ ἄλαστε*, this does not suit, nor is it easy to deduce the sense of the verb from it ("to feel things intolerable, lit. not to be forgotten," hence "to break out in protest," as Mr. Monro and others explain, is very artificial). It is preferable therefore with some of the ancient grammarians to derive *ἄλαστος* (or perhaps rather *ἀλαστός*) from **ἀλάζω*, a by-form of *ἀλά-ομαι* with the sense of *ἀλύω*. The adjective will then mean "mad," "distraught," and the verb *ἀλαστέω* "to be distressed, at one's wit's end."

164. The accusation seems to refer to the promise in Α 207 *sqq.*: cf. Θ 170-182.

167. **αἰόλοι,** bright-coloured, variegated. Others after Buttmann take it to mean "flexible," from the thin waist of the wasp: cf. Τ 404, *πόδας αἰόλος ἵππος*. The same ambiguity arises in line 208 *αἰόλον ὄφιν*, Χ 509 *αἰόλαι εὐλαί*.

169. Observe the transition from the subjunctive to the more graphic indicative.

170. **ἄνδρας** may be taken either with *μένοντες*, when for *ἀμύνονται περί* compare 243, or better with *ἀμύνονται*.

175-181. These lines have been universally regarded as spurious since the days of Zenodotos. 175 is adapted from Ο 414. In 176 the introduction of the poet's personality is a mark of a late origin, cf. Β 484, 761, etc. In 177 **τεῖχος** is violently separated from **λάινον,** and the mention of fire is quite out of place, as the Trojans have not yet reached the ships, and indeed only a few have even crossed the trench. In 181 the phrase **συμβαλεῖν πόλεμον** is unique. Lachmann conjectures that these lines may have taken the place of a passage recounting the end of Asios' attack, which is at present forgotten while in a very unfinished stage.

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λάινον· Ἀργεῖοι δέ, καὶ ἀχνύμενοί περ, ἀνάγκῃ
νηῶν ἠμύνοντο. θεοὶ δ' ἀκαχείατο θυμὸν
πάντες, ὅσοι Δαναοῖσι μάχης ἐπιτάρροθοι ἦσαν.
σὺν δ' ἔβαλον Λαπίθαι πόλεμον καὶ δηιοτῆτα.]
ἔνθ' αὖ Πειριθόου υἱὸς κρατερὸς Πολυποίτης
δουρὶ βάλεν Δάμασον κυνέης διὰ χαλκοπαρῄου·
οὐδ' ἄρα χαλκείη κόρυς ἔσχεθεν, ἀλλὰ διαπρὸ
αἰχμὴ χαλκείη ῥῆξ' ὀστέον, ἐγκέφαλος δὲ
ἔνδον ἅπας πεπάλακτο· δάμασσε δέ μιν μεμαῶτα.
αὐτὰρ ἔπειτα Πύλωνα καὶ Ὄρμενον ἐξενάριξεν·
υἱὸν δ' Ἀντιμάχοιο Λεοντεὺς ὄζος Ἄρηος
Ἱππόμαχον βάλε δουρὶ κατὰ ζωστῆρα τυχήσας.
αὖτις δ' ἐκ κολεοῖο ἐρυσσάμενος ξίφος ὀξὺ
Ἀντιφάτην μὲν πρῶτον, ἐπαΐξας δι' ὁμίλου,
πλῆξ' αὐτοσχεδίην· ὁ δ' ἄρ' ὕπτιος οὔδει ἐρείσθη·
αὐτὰρ ἔπειτα Μένωνα καὶ Ἰαμενὸν καὶ Ὀρέστην
πάντας ἐπασσυτέρους πέλασε χθονὶ πουλυβοτείρῃ.
ὄφρ' οἱ τοὺς ἐνάριζον ἀπ' ἔντεα μαρμαίροντα,
τόφρ', οἳ Πουλυδάμαντι καὶ Ἕκτορι κοῦροι ἕποντο,
οἳ πλεῖστοι καὶ ἄριστοι ἔσαν, μέμασαν δὲ μάλιστα
τεῖχός τε ῥήξειν καὶ ἐνιπρήσειν πυρὶ νῆας,
οἵ ῥ' ἔτι μερμήριζον ἐφεσταότες παρὰ τάφρῳ.
ὄρνις γάρ σφιν ἐπῆλθε περησέμεναι μεμαῶσιν,
αἰετὸς ὑψιπέτης ἐπ' ἀριστερὰ λαὸν ἐέργων,
φοινήεντα δράκοντα φέρων ὀνύχεσσι πέλωρον
ζωὸν ἔτ' ἀσπαίροντα· καὶ οὔ πω λήθετο χάρμης·
κόψε γὰρ αὐτὸν ἔχοντα κατὰ στῆθος παρὰ δειρὴν

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178. It has been proposed to join **λάινον** with **πῦρ** and explain it of "the flame of battle carried on with stones." This is however even less possible than to join *λάινον* with *τεῖχος*, however unnatural the order of the words is, and however feeble the adjective in the emphatic place.

186. See Λ 98.

189. For the **ζωστήρ** see Δ 132. **τυχήσας** is to be taken, as elsewhere, with *βάλε*, "hit his mark": cf. Δ 106.

192. **αὐτοσχεδίην**, sc. *πληγήν*, as E 830 *τύψον δὲ σχεδίην*. **οὔδει ἐρείσθη,** Ar. *οὖδας ἔρεισεν*, as Λ 144, *q.v.*

196. **οἵ** is here the relative, and so in the next line, which is added to describe those here named; in 199 it is demonstrative. Cf. 88-89.

199. **μερμήριζον**: the narrative reverts to the *μενοίνεον εἰ τελέουσιν* of 59.

201. **ἐέργων**, "skirting the host on his left," *i.e.* flying along the line in front from right to left. For this sense of *ἐέργειν* cf. Herod. vii. 43, *ἐπορεύετο ἐνθεῦτεν ἐν ἀριστερῇ μὲν ἀπέργων Ῥοίτειον πόλιν*, and so vii. 109, etc. It is derived from that of *bounding*, as B 845, etc.

202. **φοινήεντα** only here and 220; cf. *δαφοινός* of a snake, B 308.

203. **ἔτι** seems to go with *ζωόν*, *ἀσπαίροντα* explaining it. **λήθετο,** the snake.

204. It is not quite clear whether **αὐτόν** is acc. after *κόψε*, and means *him*, the eagle; or after *ἔχοντα*, the eagle holding him (self, the snake). Perhaps the passage originally was *κόψε δέ Ϝ' αὐτὸν ἔχοντα*, struck him (*Ϝ'* for *ἑ*, the

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ἰδνωθεὶς ὀπίσω· ὁ δ' ἀπὸ ἕθεν ἧκε χαμᾶζε
ἀλγήσας ὀδύνῃσι, μέσῳ δ' ἐνὶ κάββαλ' ὁμίλῳ,
αὐτὸς δὲ κλάγξας πέτετο πνοιῇς ἀνέμοιο.
Τρῶες δ' ἐρρίγησαν, ὅπως ἴδον αἰόλον ὄφιν
κείμενον ἐν μέσσοισι, Διὸς τέρας αἰγιόχοιο.
δὴ τότε Πουλυδάμας θρασὺν Ἕκτορα εἶπε παραστάς·
“Ἕκτορ, ἀεὶ μέν πώς μοι ἐπιπλήσσεις ἀγορῇσιν
ἐσθλὰ φραζομένῳ, ἐπεὶ οὐδὲ μὲν οὐδὲ ἔοικεν
δῆμον ἐόντα παρὲξ ἀγορευέμεν, οὔτ' ἐνὶ βουλῇ
οὔτε ποτ' ἐν πολέμῳ, σὸν δὲ κράτος αἰὲν ἀέξειν·
νῦν αὖτ' ἐξερέω, ὥς μοι δοκεῖ εἶναι ἄριστα.
μὴ ἴομεν Δαναοῖσι μαχησόμενοι περὶ νηῶν.
ὧδε γὰρ ἐκτελέεσθαι ὀίομαι, εἰ ἐτεόν γε
Τρωσὶν ὅδ' ὄρνις ἦλθε περησέμεναι μεμαῶσιν
[αἰετὸς ὑψιπέτης ἐπ' ἀριστερὰ λαὸν ἐέργων,]
φοινήεντα δράκοντα φέρων ὀνύχεσσι πέλωρον
ζωόν· ἄφαρ δ' ἀφέηκε, πάρος φίλα οἰκί' ἱκέσθαι,
οὐδ' ἐτέλεσσε φέρων δόμεναι τεκέεσσιν ἑοῖσιν.

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eagle) holding *him* (the snake). The difficulty, if we take *αὐτόν* with *κόψε*, is to see the exact force of the emphatic pronoun; Mr. Monro holds that the emphasis implies "struck at him *in return*." Herodianus read **γάρ αὐτον**, holding that *αὐτος* could be used in a non-emphatic sense, and was then enclitic.

207. **κλάγξας**, the eagle's cry, called a *yelp* by Tennyson. For **πέτετο** Plato, *Ion* 539 B, where this passage is quoted, gives *ἔπετο*. **πνοιῇς**, a comitative dat.; see on *κύμασι*, 28. *ἅμα πν. ἀνέμοιο* is the usual phrase.

208. **αἰόλον**, "glistening" or "wriggling," see on 167. **ὄφιν** occurs only here in Homer. The lengthening of the first syllable must be due to the ictus alone: cf. *ζεφυρίη*, *η* 119. Curtius (*Et.* p. 505) thinks it is for *ὀπ-Fις*, from *ὀπ* (**ακ**) to see, "the bright-eyed." The same scansion is found in the choliambic of Hipponax (*fr.* 49, 6, Bergk), *ἣν αὐτὸν ὄφις τὠντικνήμιον δάκνῃ*.

211. This exordium is very strange after the speech of Polydamas in 80 *sqq.*, where he gives advice such as Hector immediately follows. He uses the same tone again in speaking to Hector, Ν 726 *ff.* Fick boldly omits 211-215, a step which, if it can be justified, removes the difficulty; but it makes a very abrupt beginning to the speech, without the usual form of address; a peculiarity which in A 293 is evidently meant to have an effect of its own.

212. The repetition of the negative gives a rhetorical emphasis; the second *οὐδέ* going more especially with the verb, cf. *οὐδὲ ἔοικεν*, A 119 and often: *e.g.* *ε* 212, *οὔ πως οὐδὲ ἔ.*

213. **δῆμον** in the sense of "one of the vulgar" is a strange use, as the tendency of *δῆμος* is so decidedly to express the total community as opposed to any individual. Hence Bentley's conj. *δήμου ἐόντα* is probably right; cf. *δήμου ἄνδρα* B 198. Horace's "plebs eris," *Ep.* i. 1, 59, may be an imitation, but proves nothing. **παρέξ**, "wrongly" (from Hector's point of view—a touch of irony). This sense is else only Odyssean: *δ* 348, *ρ* 139, *ψ* 16; cf. *ξ* 168.

214. **ἀέξειν**, supply *ἔοικε* from 212.

217. **εἰ** here assumes as a fact, and virtually = since.

218. **ὄρνις ἦλθε**, so Ar.; MSS. *ὄρνις ἐπῆλθε*: but the shortening of the *ι* could hardly be defended, cf. I 323.

219 is here omitted by the best MSS.

222. **ἐτέλεσσε**, completed his journey, **φέρων δόμεναι** being taken together. For this pregnant sense of *τελέω* cf. *η*

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ὣς ἡμεῖς, εἴ πέρ τε πύλας καὶ τεῖχος Ἀχαιῶν
ῥηξόμεθα σθένεϊ μεγάλῳ, εἴξωσι δ' Ἀχαιοί,
οὐ κόσμῳ παρὰ ναῦφιν ἐλευσόμεθ' αὐτὰ κέλευθα·
πολλοὺς γὰρ Τρώων καταλείψομεν, οὕς κεν Ἀχαιοὶ
χαλκῷ δηώσωσιν, ἀμυνόμενοι περὶ νηῶν.
ὧδέ χ' ὑποκρίναιτο θεοπρόπος, ὃς σάφα θυμῷ
εἰδείη τεράων καί οἱ πειθοίατο λαοί."
τὸν δ' ἄρ' ὑπόδρα ἰδὼν προσέφη κορυθαίολος Ἕκτωρ·
"Πουλυδάμα, σὺ μὲν οὐκέτ' ἐμοὶ φίλα ταῦτ' ἀγορεύεις·
οἶσθα καὶ ἄλλον μῦθον ἀμείνονα τοῦδε νοῆσαι.
εἰ δ' ἐτεὸν δὴ τοῦτον ἀπὸ σπουδῆς ἀγορεύεις,
ἐξ ἄρα δή τοι ἔπειτα θεοὶ φρένας ὤλεσαν αὐτοί,
ὃς κέλεαι Ζηνὸς μὲν ἐριγδούποιο λαθέσθαι
βουλέων, ἅς τέ μοι αὐτὸς ὑπέσχετο καὶ κατένευσεν·
τύνη δ' οἰωνοῖσι τανυπτερύγεσσι κελεύεις
πείθεσθαι, τῶν οὔ τι μετατρέπομ' οὐδ' ἀλεγίζω,
εἴ τ' ἐπὶ δεξί' ἴωσι πρὸς ἠῶ τ' ἠέλιόν τε,
εἴ τ' ἐπ' ἀριστερὰ τοί γε ποτὶ ζόφον ἠερόεντα.
ἡμεῖς δὲ μεγάλοιο Διὸς πειθώμεθα βουλῇ,

325, ἄτερ καμάτοιο τέλεσσαν ἤματι τῷ αὐτῷ.

225. **οὐ κόσμῳ**, *litotes*. **αὐτὰ κέλευθα**, so θ 107 ἦρχε δὲ τῷ αὐτὴν ὁδόν, and so π 138; in Z 391 we have τὴν αὐτὴν ὁδόν.

227. **δηώσωσιν**, so best MSS.; Bekker with some inferior ones reads δηώσουσιν.

229. For the gen. after **οἶδα** see H. G. § 151 *d*; and for the transition from the rel. to the anaphoric **οἱ** compare A 79, etc.

231-234 = H 357-360.

236. For this promise see the note on 164.

237. Paley suggests that a note of interrogation should be put after **πείθεσθαι**, which gives more force to the emphatic τύνη: "are *you* the one to persuade me?"

239. It is not to be concluded from this passage that the Homeric augur necessarily looked towards the north. The omens from birds in Homer come casually, and are not sought for as by a Roman; and though a bird on the right hand is lucky, it appears to be so even when we must assume that the observer is looking S. (as in K 274). In this case the Trojans happen to be looking N., and the bird, it seems, appears on their right; but the significance of the omen is judged, not by its position, but by the concomitant details, to be unfavourable; partly perhaps because it is flying towards the unlucky quarter, the realm of darkness. It would appear therefore that the interpretation depended (1) on the direction of the bird, to right or left (cf. Ω 312, N 821, ω 311; the appearance of birds on the right is lucky also in the Vedas, see Nägelsbach, H. T. p. 432); (2) on the direction in which it was flying, to E. or W.; (3) on the accompanying circumstances. Of these (2) occurs as significant only in this passage, and it would seem that (3) in all cases gives the meaning if possible; the exceptions being cases like a flash of lightning or a bird heard in the darkness, which do not present any details beyond the mere fact of their appearance. It may be noticed that this indifference of Hector to omens is in the spirit of the Homeric age; the art of augury is little developed and has little positive effect at any time. Signs encourage or discourage a resolution already taken, but they never determine or prevent any enterprise as they did in later times. Indeed they are elsewhere lightly spoken of: *e.g.* β 181, ὄρνιθες δέ τε πολλοὶ ὑπ' αὐγὰς ἠελίοιο φοιτῶσ', οὐδέ τε πάντες ἐναίσιμοι.

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ὃς πᾶσι θνητοῖσι καὶ ἀθανάτοισιν ἀνάσσει.
εἷς οἰωνὸς ἄριστος, ἀμύνεσθαι περὶ πάτρης.
τίπτε σὺ δείδοικας πόλεμον καὶ δηιοτῆτα;
εἴ περ γάρ τ' ἄλλοι γε περὶ κτεινώμεθα πάντες
νηυσὶν ἐπ' Ἀργείων, σοὶ δ' οὐ δέος ἔστ' ἀπολέσθαι·
οὐ γάρ τοι κραδίη μενεδήιος οὐδὲ μαχήμων.
εἰ δὲ σὺ δηιοτῆτος ἀφέξεαι, ἠέ τιν' ἄλλον
παρφάμενος ἐπέεσσιν ἀποτρέψεις πολέμοιο,
αὐτίκ' ἐμῷ ὑπὸ δουρὶ τυπεὶς ἀπὸ θυμὸν ὀλέσσεις."
  ὣς ἄρα φωνήσας ἡγήσατο, τοὶ δ' ἅμ' ἕποντο
ἠχῇ θεσπεσίῃ. ἐπὶ δὲ Ζεὺς τερπικέραυνος
ὦρσεν ἀπ' Ἰδαίων ὀρέων ἀνέμοιο θύελλαν,
ἥ ῥ' ἰθὺς νηῶν κονίην φέρεν· αὐτὰρ Ἀχαιῶν
θέλγε νόον, Τρωσὶν δὲ καὶ Ἕκτορι κῦδος ὄπαζεν.
τοῦ περ δὴ τεράεσσι πεποιθότες ἠδὲ βίηφιν
ῥήγνυσθαι μέγα τεῖχος Ἀχαιῶν πειρήτιζον.
κρόσσας μὲν πύργων ἔρυον, καὶ ἔρειπον ἐπάλξεις,
στήλας τε προβλῆτας ἐμόχλεον, ἃς ἄρ' Ἀχαιοὶ
πρώτας ἐν γαίῃ θέσαν ἔμμεναι ἔχματα πύργων·
τὰς οἵ γ' αὐέρυον, ἔλποντο δὲ τεῖχος Ἀχαιῶν

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245. **περί**, all around, in every direction.

250 = Α 433. 244-250 were bracketed by Bekker; a modern poet would certainly not have added them after the fine climax in 243, but in matters such as this modern taste is not decisive; a modern poet would have closed the *Agamemnon* with the murder. The sudden change of thought with asyndeton in 244 is softened by the emphatic *σύ*, which takes up again the *τύνη* of 237, and the unjust and violent reproach is not inconsistent with the character of Hector.

255. **θέλγε**, befooled, bewitched. The verb, which is much commoner in the Od. than Il., means "to charm" in either a good sense (*e.g.* ρ 514) or a bad, as here, Ν 435, etc.: cf. Ω 343.

258. **κρόσσας** was explained by Ar. to mean "scaling ladders"; he then had to make **πύργων** mean "towards the towers." This is clearly impossible: the word must indicate some part of the fortification and be distinct from the *ἔπαλξις*, which we may presume to have been a wooden breastwork. It is not possible to give a closer explanation of the word, which recurs in H. only in 444. Herodotos uses it once of the steps of the pyramids. It might seem reasonable therefore to understand it here of courses of masonry; only that the wall seems to have been no more than an earthwork. In any case these courses would hardly have been arranged so as to form steps for an assailant, as would follow, if this interpretation be right, from 444. Others take it to mean a single course of coping-stones on which the breastwork was built; others again explain it of the battlements proper, *i.e.* high pieces of the breastwork between the embrasures; but there is no other indication of such construction. The question is not elucidated by the adj. *προκρόσσας* in Ξ 35, nor has any convincing derivation been proposed. **πύργον** probably means no more than "the fortification"; see Η 338. The **στῆλαι προβλῆτες** are evidently posts, probably of wood, fixed into the ground in order to hold up the earth and give a steep face to the "profile" of the works, like the modern "revetment."

261. **αὐέρυον**, see on Α 459. The

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ῥήξειν. οὐδέ νύ πω Δαναοὶ χάζοντο κελεύθου,
ἀλλ' οἵ γε ῥινοῖσι βοῶν φράξαντες ἐπάλξεις
βάλλον ἀπ' αὐτάων δηίους ὑπὸ τεῖχος ἰόντας.
ἀμφοτέρω δ' Αἴαντε κελευτιόωντ' ἐπὶ πύργων
πάντοσε φοιτήτην, μένος ὀτρύνοντες Ἀχαιῶν,
ἄλλον μειλιχίοις, ἄλλον στερεοῖς ἐπέεσσιν
νείκεον, ὅν τινα πάγχυ μάχης μεθιέντα ἴδοιεν·
"ὦ φίλοι, Ἀργείων ὅς τ' ἔξοχος ὅς τε μεσήεις
ὅς τε χερειότερος, ἐπεὶ οὔ πω πάντες ὁμοῖοι
ἀνέρες ἐν πολέμῳ, νῦν ἔπλετο ἔργον ἅπασιν·
καὶ δ' αὐτοὶ τόδε που γιγνώσκετε. μή τις ὀπίσσω
τετράφθω προτὶ νῆας ὁμοκλητῆρος ἀκούσας,
ἀλλὰ πρόσω ἵεσθε καὶ ἀλλήλοισι κέλεσθε,
αἴ κε Ζεὺς δώῃσιν Ὀλύμπιος ἀστεροπητὴς
νεῖκος ἀπωσαμένους δηίους προτὶ ἄστυ δίεσθαι."
ὣς τώ γε προβοῶντε μάχην ὤτρυνον Ἀχαιῶν.

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imperf. here and in the preceding lines is of course conative.

262. **κελεύθου**, cf. Γ 406, *θεῶν δ' ἀπόεικε κελεύθου.* It seems to be identical with our vernacular "to get out of the way," *i.e.* the place where men are going up and down. Cf. Λ 504.

263. **φράξαντες**, stopping up the gaps where the battlements had been broken down. **ῥινοῖσι βοῶν** is generally taken to mean "with shields," but in this sense *ῥινός* alone is the usual phrase (Δ 447, Θ 61), and the addition of *βοῶν* perhaps indicates that they had whole hides ready at hand for the purpose of temporarily stopping breaches; a simple and effective device.

265. **κελευτιόωντε** recurs only in Ν 125: it is of the desiderative class, though in sense "imitative rather than desiderative," "playing the leader" (Curtius, *Vb.* ii. 388). It is the only instance of this formation in H.

268. **νείκεον** for *νεικέοντες*, a relapse into the direct narrative form, as in Σ 535-7, Θ 346, Γ 80. The line is however superfluous, and Nauck is perhaps right in doubting its authenticity.

269. **μεσήεις**, *ἅπαξ εἰρημένον.* For similar formations cf. *ὀξυόεις, φαιδιμόεις.* As a rule adjectives in *-εις* are only formed from substantives. Perhaps therefore we must assume here a form *μέση* used as an abstract substantive, as if = "middleness."

270. **πω** = *πως*, see on Γ 306.

271. **ἔπλετο**: for this use of the aor. see H. G. §§ 32, 78.

273. **ὁμοκλητῆρος ἀκούσας**, a phrase which recurs in Ψ 452, and is more intelligible there. The word is regularly used of one who urges on by loud reproof. If this is the sense here, the participle must be entirely separated from the negative, and we must understand "let no man turn back, now that he has heard one who urges him on." Otherwise it must mean "let no man turn because he hears a shouter," viz. the shout of the foe. The first alternative is more probable, though there is mentioned in A a variant *ἀκούων*, which would restrict us to the second.

274. **πρόσω**, so Mr. Monro with three MSS. (L S Syr), L. Meyer and Christ; the rest give *πρόσσω.* But Mr. Monro remarks that *ἵεμαι* in the sense of "pressing forward" regularly has the *ι* long, and is treated as though it began with a consonant, *e.g.* Β 154, *οἴκαδε ἱεμένων.*

276. For **νεῖκος** in the sense of "battle," cf. Δ 444, etc., and *νεῖκος πολέμοιο* Ν 271. It is strange that Ar. should have read *νῖκος, βούλεται γὰρ λέγεσθαι τῆς νίκης τὴν ἧτταν* (*i.e.* he took *νῖκος* = *νίκην*, in the sense of the enemy's victory).

277. **προβοῶντε**, cheering on; only here. In "some of the *ὑπομνήματα*" Ar. read *προβάοντε*, marching forward;

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τῶν δ', ὥς τε νιφάδες χιόνος πίπτωσι θαμειαὶ
ἤματι χειμερίῳ, ὅτε τ' ὤρετο μητίετα Ζεὺς
νιφέμεν, ἀνθρώποισι πιφαυσκόμενος τὰ ἃ κῆλα·
κοιμήσας δ' ἀνέμους χέει ἔμπεδον, ὄφρα καλύψῃ
ὑψηλῶν ὀρέων κορυφὰς καὶ πρώονας ἄκρους
καὶ πεδία λωτεῦντα καὶ ἀνδρῶν πίονα ἔργα·
καί τ' ἐφ' ἁλὸς πολιῆς κέχυται λιμέσιν τε καὶ ἀκταῖς,
κῦμα δέ μιν προσπλάζον ἐρύκεται, ἄλλα τε πάντα
εἴλυται καθύπερθ', ὅτ' ἐπιβρίσῃ Διὸς ὄμβρος·
ὣς τῶν ἀμφοτέρωσε λίθοι πωτῶντο θαμειαί,
αἱ μὲν ἄρ' ἐς Τρῶας αἱ δ' ἐκ Τρώων ἐς Ἀχαιούς,
βαλλομένων· τὸ δὲ τεῖχος ὕπερ πᾶν δοῦπος ὀρώρειν.
οὐδ' ἄν πω τότε γε Τρῶες καὶ φαίδιμος Ἕκτωρ
τείχεος ἐρρήξαντο πύλας καὶ μακρὸν ὀχῆα,
εἰ μὴ ἄρ' υἱὸν ἑὸν Σαρπηδόνα μητίετα Ζεὺς
ὦρσεν ἐπ' Ἀργείοισι, λέονθ' ὣς βουσὶν ἕλιξιν.
αὐτίκα δ' ἀσπίδα μὲν πρόσθ' ἔσχετο πάντοσ' ἐίσην,
καλὴν χαλκείην ἐξήλατον, ἣν ἄρα χαλκεὺς

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for which form see Curtius, *Vb.* i. 213, where *προβῶντες* is quoted from Kratinos and *ἐκβῶντες* from the (Doric) treaty in Thuc. v. 77.

278. **τῶν** is taken up again and given a construction in 287. For the simile cf. 156.

280. **τὰ ἃ κῆλα**, these his missiles. *κῆλον* happens to be used only of divine weapons. The clause seems to indicate an extraordinary fall of snow.

281. For **ἔμπεδον** the variant *ἄσπετον* in the *Μασσαλιωτική* is worth noticing. In 283 the same edition had **λωτοῦντα**, which is followed by Ar.: MSS. *λωτεῦντα*, which must be a participle. Hesych. *λωτεῦντα, ἀνθοῦντα.* Against Ar.'s reading it must be observed that no adj. in *-όεις* in Homer is contracted into *-οῦς*.

284. **ἀκταῖς**: this form of the dat. pl. is unique in the Iliad; *θεαῖς* in *ε* 119, *πάσαις* *χ* 471, are the only other cases in H. Hence Nauck would reject 284-6. It may be added that Friedländer would reject 281-286 on the ground that the simile is disproportionately long, and that the description in these six lines tends to weaken rather than to improve the comparison. But the way in which 287 returns to the point of 278 seems to invalidate this criticism; and one could not without reluctance condemn one of the finest descriptive passages in ancient poetry.

285. **ἐρύκεται**, stops it, keeps it off. This use of the middle is found only here. **προσπλάζον**, beating up against it. Cf. A 351, B 132, Φ 269. The verb is conn. with *πληγή*, not with *πέλας*. For **ἄλλα τε** of MSS., Heyne followed by most edd. reads *ἄλλα δέ*, which is a little simpler but not necessary, as we can take the clause *κῦμα . . . ἐρύκεται* as parenthetical, so that *τε* is co-ordinate with (*καί*) *τε* in the preceding line.

287. **πωτῶντο**, so MSS.: the form is found only here, and no doubt we ought to read *ποτάοντο*, cf. *ἀμφεποτᾶτο* B 315, *ποτῶνται* B 462. **λίθοι** fem. as *τ* 494, in the same sense as masc.; in later Greek the fem. is confined to precious stones.

289. **βαλλομένων**, a reciprocal middle, "as they cast at one another," here only (so La Roche).

293. **ἕλιξιν**, see on I 466.

294. **μέν**, as though *δύο δὲ δοῦρε* (298) were to follow; the construction is forgotten in the description of the shield.

295. **ἐξήλατον** (so Zen.), hammered out, explained by **ἤλασεν** in the next line, for which Zen. read **ἐξέλασ'**: this very probably is right (as in Herod. i. 50, 68), and has been altered to suit the reading of Ar., *ἐξήλατον*, explained to

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ἤλασεν, ἔντοσθεν δὲ βοείας ῥάψε θαμειὰς
χρυσείῃς ῥάβδοισι διηνεκέσιν περὶ κύκλον·
τὴν ἄρ' ὅ γε πρόσθε σχόμενος, δύο δοῦρε τινάσσων
βῆ ῥ' ἴμεν ὥς τε λέων ὀρεσίτροφος, ὅς τ' ἐπιδευὴς
δηρὸν ἔῃ κρειῶν· κέλεται δέ ἑ θυμὸς ἀγήνωρ
μήλων πειρήσοντα καὶ ἐς πυκινὸν δόμον ἐλθεῖν·
εἴ περ γάρ χ' εὕρῃσι παρ' αὐτόφι βώτορας ἄνδρας
σὺν κυσὶ καὶ δούρεσσι φυλάσσοντας περὶ μῆλα,
οὔ ῥά τ' ἀπείρητος μέμονε σταθμοῖο δίεσθαι,
ἀλλ' ὅ γ' ἄρ' ἢ ἥρπαξε μετάλμενος ἠὲ καὶ αὐτὸς
ἔβλητ' ἐν πρώτοισι θοῆς ἀπὸ χειρὸς ἄκοντι·
ὥς ῥα τότ' ἀντίθεον Σαρπηδόνα θυμὸς ἀνῆκεν
τεῖχος ἐπαΐξαι διά τε ῥήξασθαι ἐπάλξεις.
αὐτίκα δὲ Γλαῦκον προσέφη, παῖδ' Ἱππολόχοιο·
"Γλαῦκε, τί ἢ δὴ νῶι τετιμήμεσθα μάλιστα
ἕδρῃ τε κρέασίν τε ἰδὲ πλείοις δεπάεσσιν
ἐν Λυκίῃ, πάντες δὲ θεοὺς ὣς εἰσορόωσιν;
καὶ τέμενος νεμόμεσθα μέγα Ξάνθοιο παρ' ὄχθας,
καλὸν φυταλιῆς καὶ ἀρούρης πυροφόροιο.
τῶ νῦν χρὴ Λυκίοισι μέτα πρώτοισιν ἐόντας
ἑστάμεν ἠδὲ μάχης καυστείρης ἀντιβολῆσαι,

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mean "in six layers." But this could only mean "six-hammered." Besides, the Homeric shield has only one layer of metal (see J. H. S. iv. 288); whenever more layers are mentioned, they are always, as here, of leather (Υ 271-2 are undoubtedly spurious).

297. The most probable explanation of the **ῥάβδοι** is that of Grashof, according to which the backing of the shield consists of a framework of rods fastened into a central boss (the reverse side of the ὀμφαλός), and arranged radially all round the circle of the shield. Upon these the hides were sewn. The ῥάβδοι here are golden, like the κανόνες in Nestor's shield (which are perhaps the same; cf. Θ 193), because the weapon is something extraordinary; in the common shield they were of course of wood. (Helbig, H. E. p. 281, explains ῥάβδοισι to mean geometrical ornaments on the face; but he has to make the violent assumption that a line has been lost after 296. Others take the ῥάβδοι to be pegs or nails driven through (διηνεκέσιν) the leather; but there is no reason why in this case the ordinary ἥλοισιν should not have been used.)

302. **παρ' αὐτόφι**, sc. παρὰ τοῖς μήλοις. Cf. ἐπ' αὐτόφιν Τ 255.

304. **ἀπείρητος**, here in active sense, "without an effort," cf. πειρήσοντα above. **δίεσθαι**, to flee, intrans. only here and Ψ 475, else always = to pursue. It goes with σταθμοῖο, as σ 8 Ὀδυσῆα διώκετο οἷο δόμοιο.

306. This line seems to be wrongly adapted from Λ 675, where ἐν πρώτοισι has its regular meaning, "among the foremost of *his own* side"; here it must mean among the foremost of the enemy. (So 299-301 come from ζ 130-4.) It has also been remarked that the very martial simile is hardly suitably followed by the "almost elegiac" speech to Glaukos. It is possible that the two passages beginning αὐτίκα δέ (294-308, and 309-329) are alternative readings; if not, the former, which does not fit on to 330, must be the interpolation.

311. See the notes on Δ 262, Η 321, Θ 162, and for 313-4 see on Ζ 194-5; 316 = Δ 342. For **τῶ** in 315 see Α 418.

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ὄφρα τις ὧδ' εἴπῃ Λυκίων πύκα θωρηκτάων·
'οὐ μὰν ἀκλεέες Λυκίην κάτα κοιρανέουσιν
ἡμέτεροι βασιλῆες, ἔδουσί τε πίονα μῆλα
οἶνόν τ' ἔξαιτον μελιηδέα· ἀλλ' ἄρα καὶ ἶς
ἐσθλή, ἐπεὶ Λυκίοισι μέτα πρώτοισι μάχονται.'
ὦ πέπον, εἰ μὲν γὰρ πόλεμον περὶ τόνδε φυγόντε
αἰεὶ δὴ μέλλοιμεν ἀγήρω τ' ἀθανάτω τε
ἔσσεσθ', οὔτε κεν αὐτὸς ἐνὶ πρώτοισι μαχοίμην
οὔτε κε σὲ στέλλοιμι μάχην ἐς κυδιάνειραν·
νῦν δ' ἔμπης γὰρ κῆρες ἐφεστᾶσιν θανάτοιο
μυρίαι, ἃς οὐκ ἔστι φυγεῖν βροτὸν οὐδ' ὑπαλύξαι,
ἴομεν, ἠέ τῳ εὖχος ὀρέξομεν ἠέ τις ἡμῖν."
ὣς ἔφατ', οὐδὲ Γλαῦκος ἀπετράπετ' οὐδ' ἀπίθησεν·
τὼ δ' ἰθὺς βήτην Λυκίων μέγα ἔθνος ἄγοντε.
τοὺς δὲ ἰδὼν ῥίγησ' υἱὸς Πετεῶο Μενεσθεύς·
τοῦ γὰρ δὴ πρὸς πύργον ἴσαν κακότητα φέροντες.
πάπτηνεν δ' ἀνὰ πύργον Ἀχαιῶν, εἴ τιν' ἴδοιτο
ἡγεμόνων, ὅς τίς οἱ ἀρὴν ἑτάροισιν ἀμύναι·

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318. The MSS. read *ἀκληεῖς* or *ἀκλεεῖς*. Did. says *οὕτως "ἀκλεες" (sic) αἱ Ἀριστάρχου καὶ αἱ χαριέστεραι.* Schol. Vict. **ἀκλειεῖς**· *οὕτως.* **ἀκλεὲς** *δὲ Ἀρίσταρχος κατὰ συγκοπήν, ὡς τὸ "δυσκλέα"* (B 115). *ἀκλεές* would be in accordance with the rule observed in our present Homeric texts (see H. G. § 105, 5), but it does not scan. Ludwich conjectures that the reading of Ar. was *οὐ μὰν ἀκλεές, οἵ Λυκίην κ.τ.λ.* I prefer to see in the fact that Ar. read some form ending in *-ες*, not in *-εῖς*, an indication that there survived till his time a tradition of the form *ἀκλε(ϝ)έες*, which is certainly the correct one, and have accordingly followed Nauck in adopting it in the text. The authority of Schol. V in such a matter is *nil*.

320. With **οἶνον** supply *πίνουσι* (zeugma). **ἔξαιτον**, "choice," else only Od. (*e.g.* *β* 307): the derivation is doubtful. Compare the *γερούσιον οἶνον* of Δ 259.

324. Hentze puts a colon after **ἔσσεσθαι**, thus taking *εἰ μὲν . . . μέλλοιμεν* as a wish which has not passed into a regular conditional protasis. The difficulty of saying whether or no this is the case well illustrates the transition by which, as L. Lange has shewn, the conditional sentence arises.

326. **γάρ** in this proleptic use, familiar in later Greek, is virtually = *ἐπεί*, and as **νῦν δέ** really goes with *ἐφεστᾶσιν* as much as with *ἴομεν*, it is better not to mark the clause *ἔμπης . . . ὑπαλύξαι* as a parenthesis, though it is from this parenthetic use that *γάρ* obtains this sense. "But since, as it is (*νῦν δέ*), in any case death impends," etc. (See H. G. § 348, 2.)

331. For Menestheus see B 552.

332. The repetition of **πύργον** in this line and the next causes some difficulty, as the sense must be slightly changed. Hence Bekker, followed by several edd., reads *τεῖχος* in 333, without authority. Others take *πύργον Ἀχαιῶν* to mean the *army* of the A.; but *πύργος* when used of a body of men would seem to indicate a formation of a limited number for service in the field (Δ 334, 347) rather than a host generally, even when defending a wall as here. It is therefore best to take *πύργον* in both lines in the sense of *wall* rather than tower; and to understand *τοῦ πρὸς πύργον* as meaning "to his part of the wall." It is very seldom clear that *πύργος must* mean "a tower" (X 97, Δ 462, are the strongest cases), while there are very many passages in which it must mean "wall," or "fortification," and not "tower" alone.

334. **ἀρήν**, al. *Ἄρην*, an uncertainty

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ἐς δ' ἐνόησ' Αἴαντε δύω, πολέμου ἀκορήτω,
ἑσταότας, Τεῦκρόν τε νέον κλισίηθεν ἰόντα,
ἐγγύθεν· ἀλλ' οὔ πώς οἱ ἔην βώσαντι γεγωνεῖν·
τόσσος γὰρ κτύπος ἦεν, ἀυτὴ δ' οὐρανὸν ἷκεν,
βαλλομένων σακέων τε καὶ ἱπποκόμων τρυφαλειῶν
καὶ πυλέων· πάσας γὰρ ἐπῴχετο, τοὶ δὲ κατ' αὐτὰς
ἱστάμενοι πειρῶντο βίῃ ῥήξαντες ἐσελθεῖν.
αἶψα δ' ἐπ' Αἴαντα προΐει κήρυκα Θοώτην·
" ἔρχεο, δῖε Θοῶτα, θέων Αἴαντα κάλεσσον,
ἀμφοτέρω μὲν μᾶλλον· ὃ γάρ κ' ὄχ' ἄριστον ἁπάντων
εἴη, ἐπεὶ τάχα τῇδε τετεύξεται αἰπὺς ὄλεθρος·
ὧδε γὰρ ἔβρισαν Λυκίων ἀγοί, οἳ τὸ πάρος περ
ζαχρηεῖς τελέθουσι κατὰ κρατερὰς ὑσμίνας.
εἰ δέ σφιν καὶ κεῖθι πόνος καὶ νεῖκος ὄρωρεν,
ἀλλά περ οἶος ἴτω Τελαμώνιος ἄλκιμος Αἴας,
καί οἱ Τεῦκρος ἅμα σπέσθω τόξων εὖ εἰδώς."

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which often arises. So in Ξ 485, Σ 100, Ar. read Ἄρεω for ἀρῆς. In β 59 however ἀρήν is used of disaster not of a warlike nature, so that it seems best to adhere to the text.

336. This line evidently refers to Θ 334, where Teukros is taken to his tent after being wounded by Hector.

337. **ἐγγύθεν**, the station of the Telemonian Aias was next the Athenians, B 558. **βώσαντι**: this contracted form occurs only here, and hardly seems Epic. G. Meyer however proposes to explain it as for *βοϝ-σαντι*, from a pres. **βόϝ-ω*. **γεγωνεῖν**, to make himself heard, as usual.

340. For the form **πυλέων** see H 1. **πᾶσαι** and **ἐπῴχατο** are the readings of A with Ar., **πάσας** and **ἐπῴχετο** of most of the rest, with Zen. The latter seems to require *ἀυτή* as the subject of the verb, "the noise had reached all the gates," cf. δ 451. Ar. explained his reading to mean "the whole gate had been shut" (it will be remembered that he held that there was only one gate in all the wall). But if *ἐπῴχατο* be read it would seem to come from *ἐποίγω* and this sense can hardly be got out of it. It would be better therefore to read *ἐπώχατο*, and derive it from *ἐπέχω* on the not very sufficient analogy of *ὄχωκα* (see B 218); for the sense of "holding close shut" cf. the phrase *ἐπέχειν τὰ ὦτα, τὸ στόμα*. But this is unsatisfactory; it looks as though Ar. had altered the reading, or adopted a bad variant, in order to save his theory of a single gate. Yet even with his reading *πᾶσαι* must mean "all the gates"; there is no point in saying "the whole gate." See note on B 809.

342. For **Αἴαντα** in this line and the next Zen. read *Αἴαντε*, which is found also in Syr.

344. **μὲν μᾶλλον**, the *μάλιστα μέν* of Attic prose; the compar. being here used because there are only two alternatives. **ὃ** = *τό*, as Ψ 9, ω 190.

346. **ὧδε** *ἀντὶ τοῦ οὕτως*, Ariston. It was one of Aristarchos' canons that *ὧδε* always meant "thus," never "here," in Homer. Zen. took it to be "here," as he read *κεῖσε* in 359, and he is not improbably right, as it seems arbitrary to deny to Homer a use so common in later Greek, and so much more natural both in this passage and Σ 392.

347. **ζαχρηεῖς**, cf. E 525, and for the present after *πάρος περ*, indicating that a state of affairs in the past still remains, A 553.

350. *ἀθετεῖται* by Ar. and Aristoph., apparently merely on the ground that no special summons was needed for Teukros, who always shot from under the shield of Aias. For the question between *ἅμα σπέσθω* or *ἅμ' ἑσπέσθω* see on E 423. The former is given here by H Syr.

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ὣς ἔφατ', οὐδ' ἄρα οἱ κῆρυξ ἀπίθησεν ἀκούσας,
βῆ δὲ θέειν παρὰ τεῖχος Ἀχαιῶν χαλκοχιτώνων,
στῆ δὲ παρ' Αἰάντεσσι κιών, εἶθαρ δὲ προσηύδα·
"Αἴαντ', Ἀργείων ἡγήτορε χαλκοχιτώνων,
ἠνώγει Πετεῶο διοτρεφέος φίλος υἱὸς
κεῖσ' ἴμεν, ὄφρα πόνοιο μίνυνθά περ ἀντιάσητον,
ἀμφοτέρω μὲν μᾶλλον· ὃ γάρ κ' ὄχ' ἄριστον ἁπάντων
εἴη, ἐπεὶ τάχα κεῖθι τετεύξεται αἰπὺς ὄλεθρος·
ὧδε γὰρ ἔβρισαν Λυκίων ἀγοί, οἳ τὸ πάρος περ
ζαχρηεῖς τελέθουσι κατὰ κρατερὰς ὑσμίνας.
εἰ δὲ καὶ ἐνθάδε περ πόλεμος καὶ νεῖκος ὄρωρεν,
ἀλλά περ οἶος ἴτω Τελαμώνιος ἄλκιμος Αἴας,
καί οἱ Τεῦκρος ἅμα σπέσθω τόξων εὖ εἰδώς."
ὣς ἔφατ', οὐδ' ἀπίθησε μέγας Τελαμώνιος Αἴας.
αὐτίκ' Ὀϊλιάδην ἔπεα πτερόεντα προσηύδα·
"Αἶαν, σφῶϊ μὲν αὖθι, σὺ καὶ κρατερὸς Λυκομήδης,
ἑσταότες Δαναοὺς ὀτρύνετον ἶφι μάχεσθαι·
αὐτὰρ ἐγὼ κεῖσ' εἶμι καὶ ἀντιόω πολέμοιο.
αἶψα δ' ἐλεύσομαι αὖτις, ἐπὴν εὖ τοῖς ἐπαμύνω."
ὣς ἄρα φωνήσας ἀπέβη Τελαμώνιος Αἴας,
καί οἱ Τεῦκρος ἅμ' ἦε κασίγνητος καὶ ὄπατρος·
τοῖς δ' ἅμα Πανδίων Τεύκρου φέρε καμπύλα τόξα.
εὖτε Μενεσθῆος μεγαθύμου πύργον ἵκοντο
τείχεος ἐντὸς ἰόντες, ἐπειγομένοισι δ' ἵκοντο,
οἱ δ' ἐπ' ἐπάλξεις βαῖνον ἐρεμνῇ λαίλαπι ἶσοι,
ἴφθιμοι Λυκίων ἡγήτορες ἠδὲ μέδοντες·
σὺν δ' ἐβάλοντο μάχεσθαι ἐναντίον, ὦρτο δ' ἀυτή.
Αἴας δὲ πρῶτος Τελαμώνιος ἄνδρα κατέκτα,
Σαρπήδοντος ἑταῖρον, Ἐπικλῆα μεγάθυμον,

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355. **ἠνώγει,** imperf. where we should expect a present, cf. Β 28 *ἐκέλευσε*.

365. For **αὐτίκ' Ὀϊλιάδην** Zen. read *αὐτίκ' ἄρ'* Ἰλιάδην, perhaps a reminiscence of an older *αὐτίκα* Ἰλιάδην, cf. Β 527, Ν 203, 712, Ο 333, in all of which Ἰλιάδης is found as a variant; and compare Ἰλιάδα, the probable reading in Pind. O. ix. 112.

371. **κασίγνητος καὶ ὄπατρος,** son of the same mother and father, as Λ 257. *κασίγνητος* is elsewhere used in a more general sense (*e.g.* Ο 545, Π 456), but here the addition of *ὄπατρος* seems to shew that it means a brother uterine (cf. Τ 293). In that case it is in contradiction with Θ 284 (*q.v.*) Τεῦκρον, *νόθον περ ἐόντα*. It is however perhaps possible to take *καὶ ὄπατρον* epexegetically, "his brother, to wit the son of his father."

372. This line was athetized by Ar. on the ground that Teukros did not need any one to carry his bow for him (Schol. V).

374. For the dat. **ἐπειγομένοισι** cf. Η 7 (Townl. reads *ἐελδομένοισι* here also), H. G. §§ 143, 246. The apodosis begins with the next line.

377. **μάχεσθαι,** as Α 8, *ἔριδι συνέηκε μάχεσθαι*.

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μαρμάρῳ ὀκριόεντι βαλών, ὅ ῥα τείχεος ἐντὸς
κεῖτο μέγας παρ' ἔπαλξιν ὑπέρτατος· οὐδέ κέ μιν ῥέα
χείρεσσ' ἀμφοτέρῃς ἔχοι ἀνήρ, οὐδὲ μάλ' ἡβῶν,
οἷοι νῦν βροτοί εἰσ'· ὁ δ' ἄρ' ὑψόθεν ἔμβαλ' ἀείρας,
θλάσσε δὲ τετράφαλον κυνέην, σὺν δ' ὀστέ' ἄραξεν
πάντ' ἄμυδις κεφαλῆς· ὁ δὲ ἀρνευτῆρι ἐοικὼς
κάππεσ' ἀφ' ὑψηλοῦ πύργου, λίπε δ' ὀστέα θυμός.
Τεῦκρος δὲ Γλαῦκον κρατερὸν παῖδ' Ἱππολόχοιο
ἰῷ ἐπεσσύμενον βάλε τείχεος ὑψηλοῖο,
ᾗ ῥ' ἴδε γυμνωθέντα βραχίονα, παῦσε δὲ χάρμης.
ἂψ δ' ἀπὸ τείχεος ἆλτο λαθών, ἵνα μή τις Ἀχαιῶν
βλήμενον ἀθρήσειε καὶ εὐχετόῳτ' ἐπέεσσιν.
Σαρπήδοντι δ'. ἄχος γένετο Γλαύκου ἀπιόντος,
αὐτίκ' ἐπεί τ' ἐνόησεν· ὅμως δ' οὐ λήθετο χάρμης,
ἀλλ' ὅ γε Θεστορίδην Ἀλκμάονα δουρὶ τυχήσας
νύξ', ἐκ δ' ἔσπασεν ἔγχος· ὁ δ' ἑσπόμενος πέσε δουρὶ
πρηνής, ἀμφὶ δέ οἱ βράχε τεύχεα ποικίλα χαλκῷ.
Σαρπηδὼν δ' ἄρ' ἔπαλξιν ἑλὼν χερσὶ στιβαρῇσιν
ἕλχ', ἡ δ' ἕσπετο πᾶσα διαμπερές, αὐτὰρ ὕπερθεν
τεῖχος ἐγυμνώθη, πολέεσσι δὲ θῆκε κέλευθον.
    τὸν δ' Αἴας καὶ Τεῦκρος ὁμαρτήσανθ' ὁ μὲν ἰῷ

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381. **ὑπέρτατος,** the top of a heap of stones piled up by way of ammunition against the breastwork.

382. For **χείρεσσ' ἀμφοτέρῃς,** *χειρί γε τῇ ἑτέρῃ* is mentioned by Did. as a reading of *αἱ κοινότεραι*, and is found also in A (text) and five or six other MSS. There is also a variant **φέροι** for *ἔχοι*. Ar. remarked with justice that the mention of *one* hand *ἐκλύει τὴν ἰσχὺν τοῦ Αἴαντος*. For the disparagement of men of the present day cf. E 304.

384. See E 743 for *τετράφαλον*.

385 = μ 413. For the comparison to a man "taking a header" cf. Π 742-750, where the idea is worked out. Paley quotes also Eur. *Suppl.* 692, *ἐς κρᾶτα πρὸς γῆν ἐκκυβιστώντων βίᾳ*, and *Phoen.* 1150. The common reading is *ὁ δ' ἄρ' ἀρνευτῆρι*, but two MSS. (L Syr, *αρανευτηρι*) omit *ἄρ'*; and as *ἀρνευτήρ* had Ϝ (whether it is conn. with Lat. *uri-nari* and Skt. *vāri*, water, Curt. *Et.* no. 510, or, as others say, with *ἀρν-ός*, a ram, in the sense of a tumbler "butting like a ram"), this appears to be the relic of a genuine tradition, and is therefore adopted in the text.

388. **τείχεος** seems to go with **ἐπεσσύμενον,** dashing at the wall (so also Π 511). The genitives in 406, 420, do not justify us in joining *βάλε τείχεος*, "shot from (his position on) the wall."

393. **ὅμως,** only here in Il., the regular Homeric word being *ἔμπης*. Lehrs conj. *ὁ δ' οὐδ' ὥς*, which is the regular phrase, and probably right. (λ 565 is the only other instance of *ὅμως* in H., and there it is not quite certain.)

397. The **ἔπαλξις** is no doubt a breastwork of planks; it has been undermined, so that when it is pulled down in one place, it falls "all along" the wall (*διαμπερές*). The nom. to **θῆκε** is *τεῖχος*: the wall, by being stripped of the breastwork, makes an opening—which however is not passed as yet by any of the Trojans; they did not *appropriate* the passage thus made (**θέσθαι** *κέλευθον*, 411, 418: this is evidently the force of the middle).

400. **ὁμαρτήσαντε,** simultaneously. For the "distributive apposition" by

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βεβλήκει τελαμῶνα περὶ στήθεσφι φαεινὸν
ἀσπίδος ἀμφιβρότης· ἀλλὰ Ζεὺς κῆρας ἄμυνεν
παιδὸς ἑοῦ, μὴ νηυσὶν ἔπι πρυμνῇσι δαμείη·
Αἴας δ' ἀσπίδα νύξεν ἐπάλμενος, οὐδὲ διαπρὸ
ἤλυθεν ἐγχείη, στυφέλιξε δέ μιν μεμαῶτα.
χώρησεν δ' ἄρα τυτθὸν ἐπάλξιος· οὐδ' ὅ γε πάμπαν
χάζετ', ἐπεί οἱ θυμὸς ἐέλπετο κῦδος ἀρέσθαι.
κέκλετο δ' ἀντιθέοισιν ἑλιξάμενος Λυκίοισιν·
"ὦ Λύκιοι, τί τ' ἄρ' ὧδε μεθίετε θούριδος ἀλκῆς;
ἀργαλέον δέ μοί ἐστι, καὶ ἰφθίμῳ περ ἐόντι,
μούνῳ ῥηξαμένῳ θέσθαι παρὰ νηυσὶ κέλευθον·
ἀλλ' ἐφομαρτεῖτε· πλεόνων δέ τε ἔργον ἄμεινον."
ὣς ἔφαθ', οἱ δὲ ἄνακτος ὑποδείσαντες ὁμοκλὴν
μᾶλλον ἐπέβρισαν βουληφόρον ἀμφὶ ἄνακτα.
Ἀργεῖοι δ' ἑτέρωθεν ἐκαρτύναντο φάλαγγας
τείχεος ἔντοσθεν· μέγα δέ σφισι φαίνετο ἔργον·
οὔτε γὰρ ἴφθιμοι Λύκιοι Δαναῶν ἐδύναντο
τεῖχος ῥηξάμενοι θέσθαι παρὰ νηυσὶ κέλευθον,
οὔτε ποτ' αἰχμηταὶ Δαναοὶ Λυκίους ἐδύναντο
τείχεος ἂψ ὤσασθαι, ἐπεὶ τὰ πρῶτα πέλασθεν.
ἀλλ' ὥς τ' ἀμφ' οὔροισι δύ' ἀνέρε δηριάασθον,

---

which this dual is followed by two verbs in the singular, compare H 306.

401. **βεβλήκει**: for the force of the plupf. cf. Δ 108. **τελαμῶνα**, the strap of the shield, which crossed the chest obliquely from the right shoulder. **στήθεσφι**, so ADG, vulg. *στήθεσσι*, but the rarer (locative) form is to be preferred.

403. **νηυσὶν ἔπι πρυμνῇσι** are the emphatic words: his fate is to be killed in the open plain.

404-5 = H 260-1. There is a variant **ἡ δέ** for *οὐδέ*, found in some MSS. and quoted by Did. as the *κοινή*.

407. For the aor. infin. after *ἔλπομαι* cf. Γ 112. Some MSS. give **ἐέλδετο**, A having **δ** written over **π**.

408 = Π 421 (cf. M 467). These and ϛ 241 are the only passages in which *ἀντίθεος* is the epithet of a nation.

411. **θέσθαι κέλευθον**, see 397. **παρὰ νηυσί**, we should rather have expected *παρὰ νῆας*.

412. For **ἐφομαρτεῖτε** most MSS. give *ἐφομαρτεῖτον*: the dual for the plural is doubtless the reading of Zenodotos. Cf. Ψ 414 (note also 413 = Ψ 417). Ar. read *ἐφαμαρτεῖτε*. **δέ τοι** is the reading of the best MSS., but some give *δέ τι*, and one *δέ τ'*. We need not hesitate therefore to adopt Bentley's **δέ τε**, which is evidently original.

416. **σφισι** would most naturally refer to the Greeks, as the party last mentioned, as in χ 149, *μέγα δ' αὐτῷ φ. ε.*; but what follows shews that we must understand it of both parties, "a mighty task was revealed to them, set before them": cf. Λ 734, *ἀλλά σφιν . . . φάνη μέγα ἔργον Ἄρηος*.

420. **τὰ πρῶτα**, "once," as A 6.

421. The simile is clear evidence of the existence in Homeric times of the "common-field" system of agriculture, where the land of the community is portioned out in temporary tenure from time to time. For the **οὖρα** see K 351; they are stones (Φ 405) marking off the allotments, and are easily moveable by a fraudulent neighbour (X 489). Such a fraud could only be detected by re-measurement, and it is over such a dispute that the two men are engaged.

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μέτρ' ἐν χερσὶν ἔχοντες, ἐπιξύνῳ ἐν ἀρούρῃ,
ὥ τ' ὀλίγῳ ἐνὶ χώρῳ ἐρίζητον περὶ ἴσης,
ὣς ἄρα τοὺς διέεργον ἐπάλξιες· οἱ δ' ὑπὲρ αὐτέων
δῄουν ἀλλήλων ἀμφὶ στήθεσσι βοείας,
ἀσπίδας εὐκύκλους λαισήιά τε πτερόεντα.
πολλοὶ δ' οὐτάζοντο κατὰ χρόα νηλέι χαλκῷ,
ἠμὲν ὅτεῳ στρεφθέντι μετάφρενα γυμνωθείη
μαρναμένων, πολλοὶ δὲ διαμπερὲς ἀσπίδος αὐτῆς.
πάντῃ δὴ πύργοι καὶ ἐπάλξιες αἵματι φωτῶν
ἐρράδατ' ἀμφοτέρωθεν ἀπὸ Τρώων καὶ Ἀχαιῶν.
ἀλλ' οὐδ' ὣς ἐδύναντο φόβον ποιῆσαι Ἀχαιῶν,
ἀλλ' ἔχον, ὥς τε τάλαντα γυνὴ χερνῆτις ἀληθής,
ἥ τε σταθμὸν ἔχουσα καὶ εἴριον ἀμφὶς ἀνέλκει
ἰσάζουσ', ἵνα παισὶν ἀεικέα μισθὸν ἄρηται·
ὣς μὲν τῶν ἐπὶ ἶσα μάχη τέτατο πτόλεμός τε,
πρίν γ' ὅτε δὴ Ζεὺς κῦδος ὑπέρτερον Ἕκτορι δῶκεν
Πριαμίδῃ, ὃς πρῶτος ἐσήλατο τεῖχος Ἀχαιῶν.
ἤυσεν δὲ διαπρύσιον Τρώεσσι γεγωνώς·
"ὄρνυσθ', ἱππόδαμοι Τρῶες, ῥήγνυσθε δὲ τεῖχος
Ἀργείων καὶ νηυσὶν ἐνίετε θεσπιδαὲς πῦρ."

The point of the simile of course is that the two parties stand close to one another divided by the breastwork, as the two neighbours are only divided by the stone over which they are quarrelling. The **ἴση** (see Λ 705) is the alloted space of land. (See Mr. Ridgeway in J. H. S. vi. on *the Homeric Land System*.)

425-6 = Ε 452-3.

433. **ἔχον** is used intransitively in the first clause (as Ε 492, Κ 264, etc.) and hence ἔχει must be understood transitively in the second, by a sort of zeugma, "they *held* on, as a woman *holds* the scales." **ἀληθής** seems to be used here in the primitive sense, "not forgetting," *i.e.* careful, anxious about her task. The adjective elsewhere is only used of spoken works. To make it here = "honest," "conscientious," is to introduce an entirely un-Homeric conception. The woman weighs the wool not out of motives of conscientiousness, but in order to make sure that by giving full weight she will earn her pay. It may be mentioned that Apollonios read ἀλῆτις, beggar-woman, which however is too harsh after χερνῆτις (which is apparently from χείρ, a handworker).

434. **ἀμφίς** goes with ἔχουσα, holding one on each side. **σταθμόν** = weight, only here in Homer. **ἀνέλκει** as Θ 72.

435. We must not look upon the **μισθός** as anything but payment in kind, food and perhaps cloth for garments. It is of course impossible to say what the woman has been doing with the wool she weighs, whether growing it on sheep of her own, or, which is more probable, putting it through some process such as carding, dyeing, or spinning. For **ἀεικέα** (miserable, meagre) Ar. read ἀνεικέα, explaining ἔξω νείκους, τὸ ἴσον αὐτοῖς ἀπονέμουσα, though elsewhere he is said to have preferred ἀμεμφέα.

436. See Λ 336.

438. In Π 558 the same expression is used of Sarpedon. For the difficulty therein involved see the introduction to this book.

439 = Θ 227. Ar. strangely enough made Zeus the subject of ἤυσεν, on the ground that Hector could not shout loud enough for *all* to hear him (442). Zenod. must have taken the same view if he is correctly reported to have read ἐπεὶ θεοῦ ἔκλυον αὐδήν for the second half of 444.

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ὣς φάτ' ἐποτρύνων, οἱ δ' οὔασι πάντες ἄκουον,
ἴθυσαν δ' ἐπὶ τεῖχος ἀολλέες. οἱ μὲν ἔπειτα
κροσσάων ἐπέβαινον ἀκαχμένα δούρατ' ἔχοντες,
Ἕκτωρ δ' ἁρπάξας λᾶαν φέρεν, ὅς ῥα πυλάων
ἑστήκει πρόσθε, πρυμνὸς παχύς, αὐτὰρ ὕπερθεν
ὀξὺς ἔην· τὸν δ' οὔ κε δύ' ἀνέρε δήμου ἀρίστω
ῥηιδίως ἐπ' ἄμαξαν ἀπ' οὔδεος ὀχλίσσειαν,
οἷοι νῦν βροτοί εἰσ'· ὁ δέ μιν ῥέα πάλλε καὶ οἶος.
[τόν οἱ ἐλαφρὸν ἔθηκε Κρόνου πάις ἀγκυλομήτεω.]
ὡς δ' ὅτε ποιμὴν ῥεῖα φέρει πόκον ἄρσενος οἰὸς
χειρὶ λαβὼν ἑτέρῃ, ὀλίγον τέ μιν ἄχθος ἐπείγει,
ὣς Ἕκτωρ ἰθὺς σανίδων φέρε λᾶαν ἀείρας,
αἵ ῥα πύλας εἴρυντο πύκα στιβαρῶς ἀραρυίας,
δικλίδας ὑψηλάς· δοιοὶ δ' ἔντοσθεν ὀχῆες
εἶχον ἐπημοιβοί, μία δὲ κληὶς ἐπαρήρειν.
στῆ δὲ μάλ' ἐγγὺς ἰών, καὶ ἐρεισάμενος βάλε μέσσας,
εὖ διαβάς, ἵνα μή οἱ ἀφαυρότερον βέλος εἴη,
ῥῆξε δ' ἀπ' ἀμφοτέρους θαιρούς· πέσε δὲ λίθος εἴσω
βριθοσύνῃ, μέγα δ' ἀμφὶ πύλαι μύκον, οὐδ' ἄρ' ὀχῆες
ἐσχεθέτην, σανίδες δὲ διέτμαγεν ἄλλυδις ἄλλη
λᾶος ὑπὸ ῥιπῆς. ὁ δ' ἄρ' ἔσθορε φαίδιμος Ἕκτωρ

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442. **οὔασι,** pleonastic, like ὀφθαλμοῖσιν ἰδεῖν, ἐκαλέσσατο φωνῇ (Γ 161). It is not necessary to suppose with Ameis that it implies any emphasis, such as hearing *willingly*.

446. **πρυμνός,** at the base. For this adverbial use cf. μέσος, ἄκρος, πρῶτος, etc. The use with a second adj. is however rare; with a participle it is not uncommon (λαβρὸς ἐπαιγίζων, etc.).

447. **δήμου ἀρίστω,** as Λ 328, "the best of a whole community."

448. **ὀχλίσσειαν,** as ι 242. Four MSS. (D G Mor. Bar.) give ὀχλήσειαν (cf. ἐμόχλεον, 259); but Kallimachos and Ap. Rhod. read -ίσσειαν. The derivation and connexion of the word with ὄχλος or μόχλος are very obscure. If it is conn. with *vectis*, the *F* is neglected. ὀχλεῦνται, Φ 261, seems to be distinct.

450. Athetized by Ar. and Aristophanes, and omitted by Zenod., as diminishing the greatness of the feat.

451. For the indic. instead of the usual subj. after **ὡς ὅτε** cf. Δ 422. There seems however to have been a variant φέρῃ from the note of Did. that Ar. read it διὰ τοῦ ι.

454. **πύκα** goes with εἴρυντο, **στιβαρῶς** with ἀραρυίας. For **εἴρυντο** cf. Α 238. The **σανίδες** seem here to mean literally "the boards" of which the two doors are made, as the epithets shew that πύλαι cannot mean the *opening* as opposed to the two doors which close it. In this sense however it is generally found, *e.g.* 121, β 344 (where the epithet δικλίδες, here belonging to πύλαι, is given to σανίδες).

456. **ἐπημοιβοί,** apparently this means "crossing in the middle"; the κληίς being a bar to hold them in their place. A different arrangement is given in Ω 453, where the door of Achilles' hut is held by a single ἐπιβλής, apparently identical with the κληίς.

458. **διαβάς,** setting his legs well apart. **ἀφαυρός** is else used only of persons.

459. **θαιρούς,** hinges, projecting vertical iron pegs at the top and bottom, working in stone sockets.

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νυκτὶ θοῇ ἀτάλαντος ὑπώπια, λάμπε δὲ χαλκῷ
σμερδαλέῳ, τὸν ἕεστο περὶ χροΐ, δοιὰ δὲ χερσὶν
δοῦρ' ἔχεν· οὔ κέν τίς μιν ἐρυκάκοι ἀντιβολήσας
νόσφι θεῶν, ὅτ' ἐσᾶλτο πύλας· πυρὶ δ' ὄσσε δεδήειν.
κέκλετο δὲ Τρώεσσιν ἑλιξάμενος καθ' ὅμιλον
τεῖχος ὑπερβαίνειν· τοὶ δ' ὀτρύνοντι πίθοντο.
αὐτίκα δ' οἱ μὲν τεῖχος ὑπέρβασαν, οἱ δὲ κατ' αὐτὰς
ποιητὰς ἐσέχυντο πύλας. Δαναοὶ δὲ φόβηθεν
νῆας ἀνὰ γλαφυράς, ὅμαδος δ' ἀλίαστος ἐτύχθη.

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463. **ὑπώπια,** here in the sense of "face" generally; the phrase is curious, as it is in the brow, *above* the eyes, that we are accustomed to see a dark expression.

465. **ἐρυκάκοι,** so MSS.; Ar. ἐρύκακεν.

466. Hentze and others are inclined to doubt the genuineness of this line, as the addition of νόσφι θεῶν, and still more of ὅτ' ἐσᾶλτο πύλας, is very flat; while the last clause seems to contradict the preceding simile, and may possibly be a vague reminiscence of ὄσσα δεδήειν, B 93.

470. **ποιητάς** = ἐυποιήτας E 466, etc.

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